

Faculty of Arts
University of Helsinki

**PERFORMATIVITY IN THEATRE OR
HOW TO PLAY WITH A BURNED MATCH:
A Study on a Concept, a Theory and
a Theatre Production**

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DOCTORAL DISSERTATION

To be presented for public discussion with the permission of the Faculty of Arts
of the University of Helsinki, in Lecture room P673, Porthania,
on the 12th of December 2020 at 10 o'clock.

Helsinki 2020

ISBN 978-951-51-6875-7 (pbk.)

ISBN 978-951-51-6876-4 (PDF)

Unigrafia

Helsinki 2020

ABSTRACT

Performativity in Theatre or How to Play with a Burned Match: A Study on a Concept, a Theory and a Theatre Production

This dissertation considers the concept of performativity as it originates from philosopher of language J. L. Austin (1911–1960) and examines how the concept functions with respect to a theatre production. The focus of the study is two-fold. First the trajectory of the concept is examined and an appropriate interpretation to suit the purposes of performance analysis is formulated. Second, an analysis of a production is carried out.

The discussion about the concepts of the performative, performativity and a speech act is multifaceted and ramified. It includes debates and contradictory interpretations. This study presents an introduction to Austin's original theorization about exploring speech as action. The main source for this discussion is *How to Do Things with Words* (1962), a book that was posthumously composed and edited based on Austin's lecture notes.

The continuation of the discussion on performativity is presented selectively. A debate between Jacques Derrida and John R. Searle is discussed thoroughly because of its further influence, particularly in the fields of theatre and performance studies, which is the home ground of this study. Philosophers Stanley Cavell, who sustained the orientation of Ordinary Language Philosophy – the original context for Austin's philosophy – and Judith Butler, who has expanded the range of performativity from speech to, for instance, the fields of gender theory and political activism, feature as the most important participants in the discussion. Literary scholar Shoshana Felman, who made an original reading of Austin both in terms of thought as well as speech (as action), is also included among the interlocutors of the study. Furthermore, adaptations of the concepts of the performative and performativity in the field of theatre studies are mapped in broad outline.

The case study for which the majority of this dissertation is dedicated is called *Tulitikkuja lainaamassa eli elämän ihmeellisyys* (*Gone to Borrow Matches or The Strangeness of Life*) (adapt. Veijo Meri – Kalle Holmberg, dir. Kalle Holmberg) and it was performed at Tampere Workers' Theatre as the 100th anniversary production of the theatre in 2001. The production was a multilayered and palimpsestuous composition that combined an adaptation of a popular classic, *Tulitikkuja lainaamassa* (*Gone to Borrow Matches*) by Maiju Lassila, with a selection of related texts both from literary and biographical sources.

The analysis of the aesthetic features of the production, the conventions to which it relates, its contexts and intertexts as well as its relation to the assumed audience exposes fractures in the conception of theatre and the identification assumed to its spectators. My study shows how an analysis that explores a theatre production from the viewpoint of performativity offers a possibility for a nuanced understanding of a theatre production as a communicative act whose success is dependent on several aspects in the entirety of the deed.

ACKNOWLEDGEMENTS

Doctoral dissertations tend to be long projects, and mine has been a particularly long one. During these years, I have benefitted greatly from many people's benevolence, generosity and intellectual contribution. It is difficult to find big enough words to express my gratitude.

From the point of departure of this study I have had the support and guidance of Prof. Emerita Pirkko Koski. She has been a very important influence in my life in so many ways. After completing my licentiate, I changed the language of my work from Finnish to English. At the same time my focus shifted from the aesthetic to a more thorough engagement with the theoretical/philosophical side of the project. Along with these changes I was privileged to have Prof. Emerita Janelle Reinelt as my other supervisor. I have benefitted tremendously from the complementary expertise of these two distinguished scholars. Apart from that, they are both warm-hearted persons who I admire both professionally and humanly.

One important environment both for the development of my thesis as well as my own academic growth has been the ICATS (the International Centre for Advanced Theatre Studies/ University of Helsinki) summer schools that I attended for several years between 1998–2005. There I enjoyed intellectually engaging in-depth discussions with professors Pirkko Koski, Bruce McConachie, Janelle Reinelt, Freddie Rokem, Steve Wilmer and William B. Worthen as well as with numerous international and Finnish students – many of whom I am happy to call colleagues and friends.

Important academic environments have also been the IFTR (International Federation for Theatre Research) conferences, and there especially the Performance Analysis working group, and the Finnish Theatre Research Society TeaTS. In both arenas distinguished scholars have generously shared their knowledge and insight with me and thus advanced my work decisively. Students whom I have taught during these years are also a part of the academic community that has shaped me, and I am grateful

to have had the chance to make these encounters. Many of the students have also become colleagues and friends.

During my project I have been grateful to receive financial support from a number of sources. Suomen Kulttuurirahasto gave me my first extensive scholarship with which I completed my licentiate, the early version of this study. After that I gained financial support from the Niilo Helander Foundation and the University of Helsinki. I wish to thank them all.

I am grateful to TTT theatre or – as I obstinately call it in this study – Tampere Workers’ Theatre for kindly providing me access to their materials. I also want to thank them for giving me permission to use their photos in my study. Furthermore, my work has greatly benefitted from the University of Helsinki and Theatre Academy libraries.

An endless source of support, encouragement and recreation has been my family and friends with whom I have had the chance to leave the work behind and just have fun.

Writing a dissertation in English and discussing in it a production that includes so many layers of Finnish literature, theatre and history has been a challenging but fascinating task. With the challenge of language, I have been helped by four people, who I want to thank most sincerely. When I first started to elaborate this dissertation on the basis of my licentiate thesis, Maria Becker translated some pieces of that early work to be part of this study. During the whole process of her supervision, Janelle Reinelt has corrected my language with endless patience. Juha Mustanoja translated for me the manuscript of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* (*Gone to Borrow Matches or the Strangeness of Life*) as well as the citations of the reviews concerning the production. In the completion of this study, Docent Emeritus Mark Shackleton has revised the language of my whole text and his devoted and thorough contribution has improved my work remarkably.

In the final phases of this project, my work was significantly advanced by the inspiring and insightful comments of my pre-examiners, Prof. Emeritus Freddie Rokem and PhD Teemu Paavolainen. I want to thank them for their engaged input. I also want to thank Professor Hanna Korsberg for the smooth running of the process in the completion of my doctoral project.

Last but not least, I want to thank Kimmo Sirén; although our partnership has ended, our friendship has not. I am so grateful for all his cordiality, sincerity and unlimited support.

Helsinki 20.11.2020
Outi Lahtinen

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1 INTRODUCTION: THE PERFORMATIVE, PERFORMATIVITY AND A THEATRE PERFORMANCE

In the early phases of this dissertation, I thought about it as two winding roads that at some point intersect. One of the roads is a theoretical trajectory that concerns the concept of the performative. The term was first introduced by philosopher J. L. Austin in the 1950's¹ and it has been developed and debated ever since in several academic fields. The concept and its relevance to one of the major areas of theatre research, performance analysis, is the main focus of this study. The other long and winding road is a theatre production which provides the case study for observing how the performative power or performativity operates in and through a theatrical work of art. This production was produced by and performed at Tampere Workers' Theatre² 2001-2002. It is called *Tulitikkuja lainaamassa eli elämän ihmeellisyys* (*Gone to Borrow Matches or the Strangeness of Life*) and was part of the 100th anniversary repertoire of the theatre.

As I worked my way through the reflection of the philosophical /conceptual / theoretical foundation of this work and the analysis of the production and began mapping the relevant contextual spheres for the production, the road metaphor started to feel insufficient. Instead of travelling along a route appointed by the signposts of my selected theoretical viewpoint and theatrical work of art, I felt I was spending my time in two separate excavation sites marked by those signposts and was going to continue to dig. On both sites, the findings that I dig up respectively help me to

¹ The book that is the main source for Austin's concepts, *How to Do Things with Words*, was first published in 1962, two years after Austin's death. Its content is mainly based on the William James Lectures that Austin delivered at Harvard University 1955, but he had lectured about the topic already in 1952-4 at Oxford under the title "Words and Deeds", given a public lecture "Performative Utterances", which was broadcast by the BBC and delivered a tape-recorded lecture called "Performatives" at Gothenburg in 1959. All these additional sources were used in editing the book based on Austin's lecture notes. (Austin 1975, v-vii.)

² The theatre chooses to use as its English name TTT Theatre (www.ttt-theatre.fi), which is formed from the theatre's well-established Finnish abbreviation. TTT comes from the three T's in its Finnish name: Tampereen Työväen Teatteri (Tampere Workers' Theatre). In this study, I prefer to use the direct translation Tampere Workers' Theatre to maintain the theatre's historical relationship to the Workers' movement, which proves to be relevant in terms of the production, as well as in respect to the conceptual approach of this study.

interpret, name and evaluate the findings on the other. Moreover, on both sites the extension of the excavation becomes a major question as I suppose is usually the case in the real-life excavation sites of archeology. Not only the depth of the dig, which is more easily definable in both my cases, the theoretical and the aesthetic, but especially the selection of the relevant layers between the top and the bottom of the dig and the broadness of each of the strata are important choices that I have to make during the study.

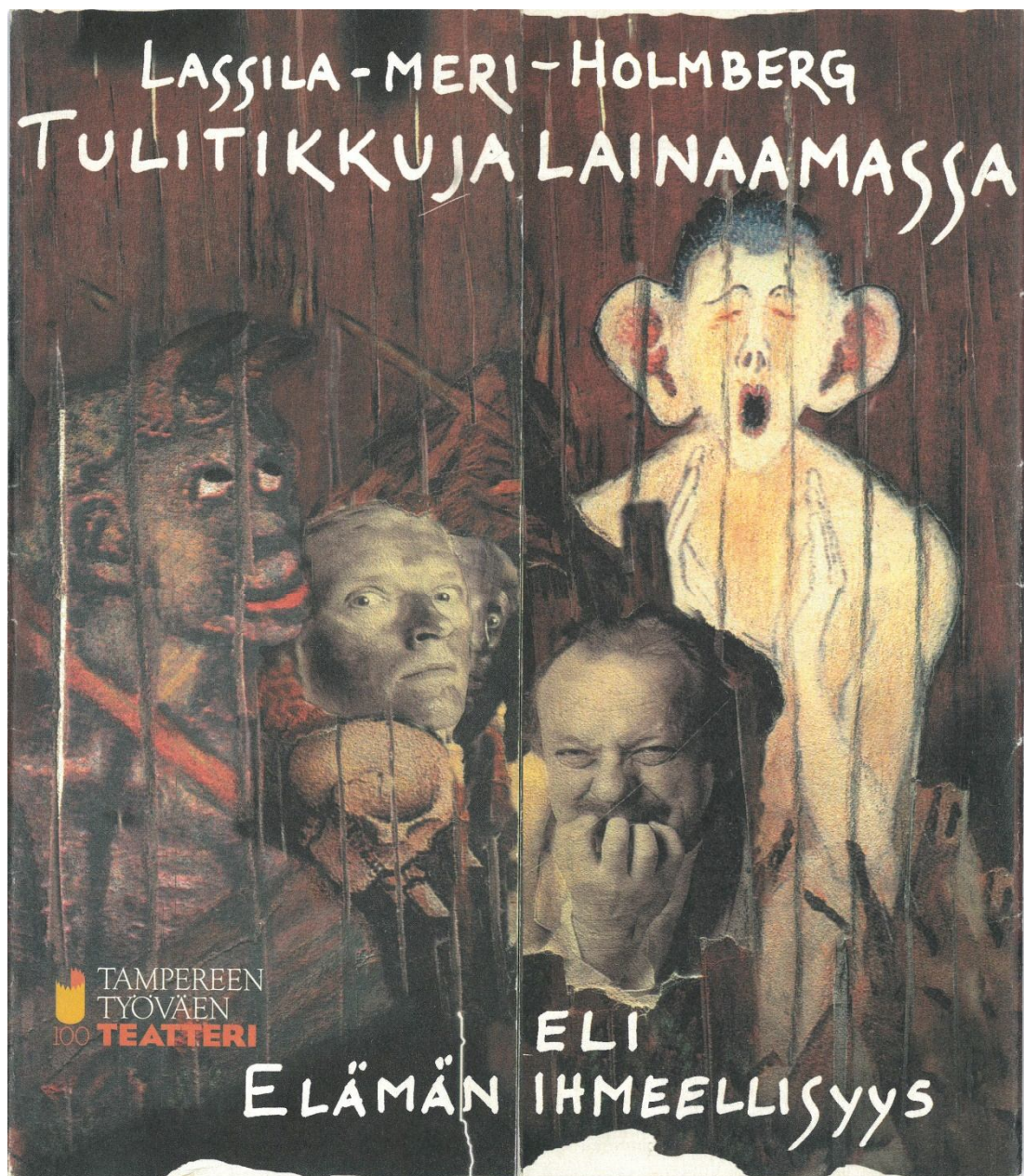
1.1 THE ARCHEOLOGY AND GEOGRAPHY OF THIS STUDY

Both metaphors for reflecting on my work, the road and the excavation site, are inspired by the aesthetic part of the study, the theatre production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. The novel that provides the major source text for the production, *Tulitikkuja lainaamassa*, can be categorized as a picaresque novel, where the road is an important scene of happenstances. The production, moreover, was described by the director as a road movie.³ Whereas ‘the road’ came from the aesthetic material itself, the archeological vocabulary started emerging little by little alongside of the contextual analysis. The first concept that arose was the palimpsest.⁴ The concept proves to be useful, when I analyse the shifting positions that the author of the source text novel, Maiju Lassila aka Algot Untola (plus a few more names), has occupied in the literary and political history of Finland. Exploring these shifts allows me to perceive the time between the now of the production (2001) and the past of the first publication of the novel (1910) as meaningfully stratified. The different layers, strata, require contextual considerations and stratigraphy can all be conceived in archeological terms.⁵

³ A piece of news based on a report by STT, among others in *Hämeen Sanomat* 17.3.2001, *Keskipojalainen* 18.3.2001, *Turun Sanomat* 19.3.2001, *Etelä-Suomen Sanomat* 20.3.2001; also cited in Rajala 2001, 682.

⁴ This notion was first suggested to me to describe the visually rich programme leaflet of the production by one of the summer school teachers at the International Centre of Advanced Theatre Studies (ICATS) at the early stages of this study sometime between 2001 and 2005.

⁵ My attention was drawn to the shifts and turns of the posthumous reputation of Algot Untola and his pen names by several commentators in the symposia of the Finnish Theatre Research Society TEATS (Teatterin Tutkimuksen Seura) that I attended with the material for my dissertation between 2002 and 2005.



The front cover of the programme of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* (*Gone to Borrow Matches or the Strangeness of Life*) at TTT theatre 2001, dir. Kalle Holmberg. The overall design of the programme is by scenographer Tiina Makkonen, photos by Ari Ijäs and image processing by Tapio Parkkinen.

To explain the philosophical /conceptual / theoretical foundation of this study I need both metaphors: travelling along roads and analysing the strata of excavations. The point of departure for this whole study lies in J. L. Austin's idea of performative utterances, which I first encountered in my minor studies in linguistics. Since Austin was contemplating the activity of using language instead of the language that was used, I thought it could provide a good tool for analysing theatre. Many others had thought so before me, but I did not know about them back then. My next encounter with performativity was in the context of gender theory, when I acquainted myself with Judith Butler's *Gender Trouble* (1990). The concepts of the performative / performativity felt even more relevant from the viewpoint of theatre research than before when they were extended from the realm of language to also concern bodily behavior-like gestures. Only after these encounters did I acquaint myself with the adaptations of the concepts in drama, theatre, and performance studies, but there I started facing difficulties in understanding the consistencies between the Austinian origin and several strands of applications. The concepts had travelled, as Mieke Bal says, and were reformed along the route.⁶ James Loxley talks about the seemingly easy portability of the concepts of the performative and performativity which has resulted in adaptations to several fields of study and detachment from the origins.⁷

When the Austinian concepts of the performative / performativity land on the soil of theatre and performance studies, a specific language-related problem occurs. The homonymous word "performative" seems to vary from the noun *the performative* which originates from the Austinian conceptualization of language to the adjective *performative*, which refers to characteristics typical for performance of any kind but can also be identified in other kinds of activities.⁸ Also, sometimes it is difficult to identify which of the two meanings is referred to, or even whether they are conflated as one.

So, apart from archeology, the challenges of studying performativity also include the consideration of geography, in the metaphorical dimension of disciplinary

⁶ Bal 2002, 24.

⁷ Loxley 2007, 2.

⁸ The adjectival use of 'performative' is traditionally particularly common in anthropology and sociology, where drama, theatre and performance have provided a source of metaphors for describing the social aspects of individuals and communities. Carlson 1996, 13–55.

territories but also in some cases as concrete geographically distinct traditions within the disciplines. I find it important to keep in mind that the phenomenon Austin was devoted to observing, conceptualizing, and describing is the use and operations of language. Therefore, what he says about other phenomena, like theatre, for instance, is there to characterize how language functions in that context but does not produce a relevant description about other phenomena as such. To employ Austin's conceptualization to serve the exploration of other phenomena, like theatre in this study, some consideration regarding the concepts as well as the phenomenon itself are needed. Therefore, the production analysis in this study also introduces some more traditional approaches of performance analysis to produce a fuller understanding about theatre, and, when relating the performativity analysis to them, specifies how I understand performativity to operate regarding a theatre production.

My study on trajectory, the discontinuous history of the concepts of the performative / performativity, starts on the site of their coinage by Austin, but thereafter becomes a series of excavations on chosen spots along those travelling routes with little or no attempt to achieve comprehensiveness. The interpretations and applications of the concepts have been carried far and extended to serve many purposes during those six or seven decades the concepts have been roaming around, so completeness is impossible, indeed even unnecessary, in the scope of this work.

The selection I have made may seem random because I follow a more flexible pattern than systematically mapping a certain disciplinary territory. Instead, the direction of my attention is oriented from two competing aims. Austin's initiative thinking is an obvious start, both considered from the viewpoint of the concept as well as my own history with it. However, the next steps are neither chronological nor synchronically comprehensive. They are instead jumps and excavations of varying depths around the later interpretations and applications mainly in philosophy, literature studies and drama, theatre, and performance studies. The grounds to define the direction where I am heading next and how deep and broad the excavation should be are twofold. First, the grounds are shaped according to the ways in which the concepts would be useful in studying theatre. Second, they are shaped according to my attempt to map the variation in the ways in which Austin and his work have been understood and employed along the route from the point of my departure to my

destination. So, I balance between two aims: to move keeping the destination in mind but also trying to avoid creating an oversimplified narrative that would teleologically ignore or conceal how different the readings and the ways the concepts have been used have been. Avoiding consensus is easy. The roles given to Austin have varied from protagonist to villain and his concepts have been used both as weapons and as stakes in academic battles. So, instead of a unified narrative I introduce some fragments of a map including a few debates and some developments. Ultimately, the narratives of conflict and contestation that I am keen to follow draw attention to the dramatic constructedness of academic discourse and to the instability and rivalry within the disciplines and paradigms that provide the context for theoretical and conceptual thinking.

By adapting the concept of the performative and its more abstract derivative, performativity, to the field of theatre research, I will discuss how a theatre production engages with the cultural discourse of which it is a part. It is also my ambition to overcome the confusions and contradictions that appear in the applications of the theory of performativity between the fields of theatre and performance studies and other academic disciplines like philosophy, gender studies, cultural studies and media studies. The case study, *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, provides with its strata of cultural associations a rich and multifaceted example for observing the diverse operations of the performative forces that take place in the cultural event of a theatre performance. Moreover, from the viewpoint of functioning as an example, it is relevant that the critical reception of the production was not unanimous. In general, the production was considered more a failure than a success, although a range of different opinions was apparent. Regarding exploring performativity, this is a benefit. When outlining his theory of speech as action, Austin's own examples include both cases of success and failure, and the option of failure is definitive regarding his theorization. My case, a theatre production, is a much more complex cultural entity than Austin's objects of observation, which consist of more or less mundane situations of language usage. Hence, the analysis of my exemplary case is much more space and time consuming. Therefore, I have decided to content myself with only this one case and believe that its thorough analysis will complete what I have to say about the topic in this instance.

In the next section of this Introduction, I will briefly present the key concepts in this study and their theoretical backgrounds. The third section of this chapter deals with broader methodological issues about their appropriation in the fields of performance and theatre studies. In the fourth section, I will focus on the tradition and development of performance analysis as an essential area of theatre research. In the fifth section, I discuss and specify the terminology used to talk about theatre and performance, and in the sixth section I briefly introduce the production that will be explored as my case study.

1.2 THE CONCEPT: PERFORMATIVE, PERFORMATIVITY, PERFORMANCE

The theory of the performative dates back to the philosophy of language in the 1950's. Oxford-based philosopher J. L. Austin started a trend called speech act theory by arguing that in addition to *constative* utterances, which state something about the world, there are also *performative* utterances, which do something in the world. For example, "I do" when said as part of a marriage ceremony and verbal phrases in the acts of christening and betting are the kind of utterances for which Austin introduced the term performative.⁹ In the larger framework, Austin's ideas were part of a philosophical orientation called Ordinary Language Philosophy (OLP), for which Austin is considered to be one of the key figures.¹⁰ Ordinary Language Philosophy is, according to Charles E. Caton, concerned about "the role played by ordinary language in the genesis and resolution of philosophical problems".¹¹ Ever since its appearance it has raised a lot of criticism and debates both within its own ground, the Anglo-American analytic tradition, as well as from the other main tradition, namely Continental philosophy.¹² Some of these debates have continued during the past

⁹ Austin 1961, 220, 222, 224; Austin 1975, 3–6, 12.

¹⁰ Hanfling 2000, 26.

¹¹ Caton 1963, v.

¹² The most noted ones are the debate between the Oxford philosopher Gilbert Ryle and Cambridge philosopher Bertrand Russell, which started from a criticism presented by a British-Czech philosopher Ernst Gellner, and the debate between Jacques Derrida and John R. Searle that took place in 1977. Derrida's contribution is published in the collection *Limited Inc* (1988).

decades but mostly OLP has remained on the margins of philosophical discourse. However, at the beginning of the 21st century, some re-evaluations of its project have been published in the field of philosophy.¹³

After having constituted a clear binary between performatives and constatives, Austin soon dismantled the strict distinction and suggested that in fact there is some performative force in all utterances whether they are performatives or constatives.¹⁴ This performative force, performativity, has later on been applied to and theorized further in several fields of scholarship – drama, theatre and performance studies among them. The theory of performativity has gained a more or less independent elaboration when its broader philosophical context in ordinary language philosophy has often been left behind.

Professor of early modern literature, James Loxley, has traced the trajectory of the concept and he observes that the ‘performative’ of performance studies:

has not necessarily been borrowed from Austin, though, nor from the intertwined traditions developed in response to his work; or if it has been borrowed, it is the term rather than the concept that has been transplanted.¹⁵

The ambiguity and confusion which are related to the terms ‘performative’ and ‘performativity’ and their relationship to performance and/or theatre have also been pointed out elsewhere. Literary scholars and gender theorists, Eve Kosofsky Sedgwick and Andrew Parker, argue that the confusion springs from the parallel existence and occurrence of two lexically idiomatic words with distinct meanings. It seems that the meaning of performativity is diverse, depending on the context of its usage – whether it appears in performance and/or theatre discourse or in philosophy – and sometimes these meanings can even be contradictory.¹⁶ Performance scholar Richard Schechner defines the term ‘performative’ as an adjective referring to performance-like qualities, including things that are not performances in the strict sense of the word.

¹³ Most notably Oswald Hanfling, 2000: *Philosophy and Ordinary Language: The Bent and Genius of our Tongue* and Avner Baz 2012: *When Words are Called for*.

¹⁴ Austin 1961, 233–235, 238; Austin 1975, 144–145. Austin himself did not use the term performativity in *How to Do Things with Words*; it is a later derivative.

¹⁵ Loxley 2007, 140.

¹⁶ Kosofsky Sedgwick & Parker 1995, 2. Similar viewpoints have been presented by Janelle Reinelt and Diana Taylor.

‘Performativity’ according to him, is a broader term and refers to what Schechner himself discusses with the notion of “as” performance.¹⁷ Theatre scholar Marvin Carlson considers performativity to be “the close theoretical partner” of performance discourse. He sees a continuous development of performance “as a central metaphor and critical tool” which has become widely applied to cultural studies as well as to business, economics and technology.¹⁸

Parker and Sedgwick point out that the intersection of performativity and performance is ambiguous but also productive.¹⁹ However, not only is the meaning of performativity ambiguous in this confusing intersection but also what is meant by ‘performance’. Sedgwick and Parker as well as Carlson primarily seem to refer to performance art although, at the same time, they point to its interconnectedness with theatre. Parker and Sedgwick characterize performance as “the loose cluster of theatrical practices, relations, and traditions”.²⁰ Carlson informs us that in spite of his background in theatre studies, his book *Performance: A Critical Introduction* focuses on examples of performance art. Yet, in the ‘Preface’ to the second edition he claims that the earlier clear division between performance art and theatre has been disappearing or at least diminishing when the themes and techniques have travelled between the art forms due to the exploration of new means in both fields.²¹ Carlson also points at the more general usage of the word ‘performance’, which he characterizes as “the display of skills”, “patterned behavior” and “keeping up the standard”.²² Moreover, he investigates the performance discourse in communication with other academic fields like social sciences, sociology, psychology and linguistics, mapping the flow of influence in both directions: theatre and performance studies absorbing theories and terminologies from other academic fields as well as these other fields adopting concepts and metaphors from the context of theatre and drama.²³

¹⁷ Schechner 2002, 110.

¹⁸ Carlson 2004, ix.

¹⁹ Kosofsky Sedgwick & Parker 1995, 2.

²⁰ Kosofsky Sedgwick & Parker 1995, 1.

²¹ Carlson 2004, ix.

²² Carlson 2004, 2–5. The general meaning is easily demonstrated, for instance, by a Google Scholar search: of the first page of results only one refers to artistic performance (Marvin Carlson’s own book also cited here), the other references before that concern economic and business performance, engineering psychology and computer systems.

²³ This investigation takes one third of the content (p.11–80) in Carlson book, thus being one of its

In theatre studies and performance studies, the discussion about performativity has often intertwined with two discussions which are also linked together. One is an attempt to define performance art which from time to time has been done in opposition to the theatre.²⁴ The other, a more recent discussion, concerns the concepts of theatricality and performativity and has continued the previous one about the demarcation of theatre and performance art. In some cases attempts have been made to dismantle the binary opposition that was created in the earlier debate.

As one address in the latter discussion, Janelle Reinelt has investigated the usage, meanings and backgrounds of the concepts of the three interweaving terms performance, performative and performativity, which are also related to the fourth, theatricality. Her conceptual mapping moves around in a terrain that consists of three areas: first, identifying the art form (performance art) and second, defining research subjects in three research fields (performance studies, cultural studies, theatre studies). The third area is the philosophical discourse that brings J. L. Austin's theoretical concept from the 1950's philosophy of language to the contemporary poststructuralist critique. In Reinelt's map, the concepts are, besides being tools for identifying and discussing matters, also vehicles for politics and competition in the struggles between different disciplines and geographic locations. These struggles have been conducted on the one hand, between theatre studies and performance studies within the United States, and on the other hand, between Anglo-American theatre and performance studies and European theatre studies. This debate also includes a division in the research focus of theatre studies, whether it is more concerned with written drama or with stage performance. In terms of locations, the discussion has become even more complex when the theatrical and performance practices beyond the so-called Western world are taken into account, and particularly when postcolonial approaches have been enriching and challenging the previous viewpoints.²⁵ The most important stakes in this discussion have been the theoretical and political capacities that the concepts can offer for research. In Reinelt's opinion, both concepts, performativity and theatricality, are

major themes.

²⁴ Féral 2002, 4.

²⁵ Reinelt 2002, 201–205, 207. Reinelt's example concerning the broadening of the discussion comes from Latin America as provided by Diana Taylor and Juan Villegas.

valuable but for different purposes. According to her, the discourse of performance studies and performativity has a broader political potentiality to offer, while the advantage provided by the discourse of theatricality is a better opportunity for the comparative viewpoints of diverse cultural practices.²⁶ I will return to the dichotomy between theatricality and performativity in Chapter 2 when discussing the ways in which the theory of performativity has been applied in the fields of theatre and performance studies.

Performance scholar Diana Taylor has also paid attention to the homonymic term ‘performative’ and its implications. She insists that a visible difference between the concepts of the discursive field and the field of performance is needed and as an attempt to provide a distinction she comes up with a suggestion to adopt a Spanish-origin word ‘performatic’ (performático) to denote the non-discursive features associated with performance to distinguish them from the discursive denotation of ‘the performative’. I agree with Taylor’s argument: “it is vital to signal the performatic, digital, and visual fields as separate from, though always embroiled with, the discursive one.”²⁷ Therefore, in my study Taylor’s suggestion for using the word *performatic* will be adopted to denote any performance-like qualities whether in a performance or in something that can be viewed as performance, instead of the more commonly used word performative. Thus, the word *performative* in my study is solely reserved to refer to the philosophical concept which originates from the theorization of J. L. Austin denoting an utterance which *does something* in the world. The main purpose of this study is to create a methodological adaptation of the concept of the performative in order to analyse the discursive performative power that is at work – embodied, enacted, and in this way strengthening and/or possibly subverting those issues to which they are related – within the performatic space of theatre.

Regarding Reinelt’s insight about the potentials which the competing discourses provide and with her claim that “for some purposes performance studies and the rhetoric of performativity have more political possibilities”,²⁸ I partially agree. However, my aim is to disconnect the lexical bond between performative or

²⁶ Reinelt 2002, 209.

²⁷ Taylor 2003, 5–6.

²⁸ Reinelt 2002, 209.

performativity and performance art and performance studies discourse and, as already said, to apply these philosophical concepts to a theatre studies case. This, I think, provides the most relevant political potential for my study and to the application of the concept of the performative in the field of theatre research in general.

1.3 THE METHODOLOGY: CULTURAL ANALYSIS WITH THE CONCEPT OF PERFORMATIVITY

When a theatre spectator encounters a theatre production in a performance event, a process of interpretation starts. In this process, the spectator outlines what the work of art is about according to what she sees, hears and experiences. In her book *Semiotik des Theatres. Die Aufführung als Text* (1983) Erika Fischer-Lichte explores the process of reception as reciprocal to the process of the production. According to her, the semiotic and analytic reception process of a theatre production requires both a theory and a specific method of understanding. Referring to Hans-Georg Gadamer's hermeneutical theory, she notes that due to the historical and life historical factors which influence the interpretation as well as the polyphony characteristics of a theatre production and the ambiguity characteristic to an aesthetic entity in general, an interpretation is always subjective and individual. However, this does not imply that a method of understanding which is comprehensible and usable for anyone and leads one to a generally valid meaning of a theatrical production would not be possible.²⁹ Fischer-Lichte considers the possibilities of the hermeneutic theory to provide the method but recognizes several problems in drawing the necessary prerequisites and guidelines for a method deduced from it. So, she ends up choosing semiotic theory, which defines the object of the analysis on the levels of system and norm, thus providing definitions for the object of analysis.³⁰

The privileged nature of analyses following specific research methods have later been contested in general. Mieke Bal has argued that rather than research methods, concepts provide a more productive way of approaching the contemporary,

²⁹ Fischer-Lichte 1983, 55–68.

³⁰ Fischer-Lichte 1983, 69–73.

interdisciplinary field of humanities. In her book *Travelling Concepts in the Humanities: A Rough Guide* (2002), she finds a demand for a change from methods to conceptual approaches due to the changes that the discipline which she herself represents, cultural studies, have brought to the humanities. Cultural studies has, according to Bal, opened up the disciplinary structure of the humanities to interdisciplinarity and has challenged the “methodological dogma, and elitist prejudice and value judgment” which have privileged “the white-male politics of exclusion”. Such critiques have forced the humanities to recognize their conservative biases and sometimes changes have been made. This pioneering activity has also created problems, however. While cultural studies have paid innovative attention to unconventional research objects, the methods of the analysis have not necessarily been renewed to meet the demands of the research objects. This has led to a disparity between the means and aims of the research.³¹ To answer this problem Bal suggests concept-based methodology which, according to her, makes genuine interdisciplinary activity possible and helps to overcome the drawbacks which jeopardize the academic success of such projects. One of the challenges is to question the demand for broad coverage, which in discipline-based studies is often a standard for quality but which in interdisciplinary approaches is no longer possible or reasonable.³² However, in giving up this criteria Bal sees a risk of what she calls “sloppy scholarship” and therefore a fundamentally interdisciplinary methodology, “[t]he creation of a methodological common ground” is needed.³³ Bal suggests calling this kind of approach cultural analysis.³⁴

Outlining cultural analysis is Bal’s major concern in the book. She emphasizes that first and foremost, the main focus must be on the object of the study:

The counterpart of any given concept is the cultural text or work or ‘thing’ that constitutes the *object* of analysis. No concept is meaningful for the cultural analysis unless it helps us to understand the object better *on its* – the object’s – *own terms*.³⁵

³¹ Bal 2002, 5–7.

³² Bal 2002, 5–11.

³³ Bal 2002, 8.

³⁴ Bal 2002, 6.

³⁵ Bal 2002, 8.

The systematic theory from where the concept originates must, according to Bal, be taken into account but it cannot determine the use of the concept nor can the theoretical or philosophical development that the concept has gone through determine it.³⁶ According to Bal, the “sustained attention to the object is the mission of *analysis*”.³⁷

In spite of naming the approach cultural analysis, Bal emphasizes that culture as such is not its object of study:

The qualifier *cultural* in ‘cultural analysis’ indicates, instead, a distinction from traditional disciplinary practice within the humanities, namely, that the various objects gleaned from the cultural world for closer scrutiny are analysed *in view of* their existence in culture. This means they are not seen as isolated jewels, but as things always-already engaged, as interlocutors, within the larger culture from which they have emerged. It also means that ‘analysis’ looks to issues of cultural relevance, and aims to articulate how the object contributes to cultural debates. Hence the emphasis on the object’s existence in the present.³⁸

This emphasis also includes the notion that it is specifically the ‘texts or works or things’ and not their creators or makers that constitute the cultural interlocutors being analysed.³⁹

In this study my aim is to investigate what kind of understanding of a theatre performance and of a theatre production can be provided when it is approached with the theoretical concept of performativity. My ambition is to strike a balance between the criticism and demands presented above. Thus, I am taking into account the critique presented by James Loxley about the customary attitude of considering Austin’s theory easily adaptable, uncomplicated and understandable,⁴⁰ and instead I shall attempt to keep the relation between the concept and its theoretical origin and development as clear and justified as possible. At the same time, I will follow Mieke Bal’s recommendation to shape the concept according to the object of my analysis, namely a theatre production. A careful consideration of both of these aspects is needed in order to enable current interdisciplinary discussion between theatre and

³⁶ Bal 2002, 8.

³⁷ Bal 2002, 9.

³⁸ Bal 2002, 9.

³⁹ Bal 2002, 9.

⁴⁰ Loxley 2007, 2–5.

performance studies and philosophy, as well as the formers' discussions with other areas of research that are influenced by the theory of performativity. Commensurable concepts are needed instead of overlapping ones in order to identify and discuss the intersections of theatrical performance and discursive performativity. I also believe that studying discursive performative power in a theatre performance is informative and important as such from the viewpoint of theatre research.

Loxley introduces "the standard narrative" of the "origins and subsequent travels" of the concepts of performative and performativity which one is likely to encounter in the fields of literary and cultural studies. According to him, after the start given by Austin, the narrative consists of contributions by such scholars as John Searle, Stanley Fish, Shoshana Felman, Jacques Derrida, Judith Butler and Eve Kosofsky Sedgwick.⁴¹ In this study, the narrative will occur in slightly more altered version: I will focus mostly on the insights presented by Derrida, Felman, Butler and Stanley Cavell. Cavell's work in particular has contributed to the discussion of Austin's theorization more strongly during the last few years, not least aided by the work of James Loxley and his cowriter Mark Robson. In my argument, Searle's viewpoints feature only as a part of the debate between Searle and Derrida. Despite this relatively limited selection, my aim is to argue carefully how and why the Austinian concept of the performative is developed and used in my performance analytic study. This theoretical discussion will follow in Chapter 2.

The outlines for my performative oriented analysis are drawn from J. L. Austin's original theory about performatives and speech acts and the deconstructionist interpretations and elaborations of his theory. From Austin's theory, I derive three aspects on which I focus. First, I will explore the fictional representations performed on the stage. Second, I will explore the context and framing of the production, and third, I will explore what kind of subject positions seem to be offered, accepted and rejected in and by the production for the parties of the theatrical event, namely the art work itself and the spectators. For this purpose, I will employ some further aspects of Austin's speech-act terminology that are usually overlooked in contemporary adaptations of performativity: the aspects of locution, illocution and perlocution.

⁴¹ Loxley 2007, 2–3.

When Austin started to dismantle the binary opposition between the performatives and constatives that he had established, he named three aspects which were included in every speech act: locutionary is the meaning and reference of an utterance; illocutionary is the conventional act which takes place in the utterance like asking, demanding or warning; and perlocutionary is the consequential act which becomes performed by the utterance, like convincing or alarming.⁴² Along with this new threefold division, Austin defined the constatives and performatives in relation to these aspects rather than by their mutual opposition: constative utterances are abstracted from the illocutionary and perlocutionary aspects and concentrate on the locutionary, whereas in the performative utterances the emphasis is on the illocutionary power of the utterance and instead, the locutionary, that is the correspondence with facts, is abstracted.⁴³ He comes to the conclusion that “perhaps we have here not really two poles, but rather an historical development.”⁴⁴ Furthermore, Austin concludes that “in general the locutionary act as much as the illocutionary act is an abstraction only: every genuine speech act is both.”⁴⁵ Consequently, in my analysis of performative power in a theatre performance, the locutionary aspect which concerns the meanings and referents will be explored beside the illocutionary, the conventional aspect. For this purpose, I will analyse the representations which are presented on the stage in the performance. Chapter 3 is devoted to this part of the analysis.

The most famous deconstructionist critique of Austin’s theory was presented by Jacques Derrida in 1971, its main point being to problematize the exclusion of fictive performatives from the theory of speech acts. However, since this critique and the debate that followed has no major significance at this point of my introduction, I leave it to be discussed in the next chapter, where I will focus in more detail on the development of the theory of the performative. Instead, at this point more relevant is the turn produced by the gender theorists Judith Butler, Eve Kosofsky Sedgwick and Alan Parker, who were all influenced by Derrida’s deconstructive viewpoints.

⁴² Austin 1975, 94, 98–104.

⁴³ Austin 1975, 145–146.

⁴⁴ Austin 1975, 146.

⁴⁵ Austin 1975, 147.

While outlining the difference between performatives and constatives, Austin defined the performatives to be evaluated rather by their being happy or unhappy than being true or false.⁴⁶ He went on to explore the ways in which the performatives could fail and what they needed in order to succeed. In this contemplation, he ended up listing four rules for the felicitous performance of the performatives. The first of these rules is:

There must exist an accepted conventional procedure having a certain conventional effect, the procedure to include the uttering of certain words by certain persons in certain circumstances.⁴⁷

Eve Kosofsky Sedgwick and Alain Parker have suggested that “certain circumstances” or the context may matter much more than Austin originally led us to believe. In particular they think that the audience, the silent witnesses, might be as important in the performative act as the speech acts themselves.⁴⁸

Austin’s rather bland invocation of “the proper context” (in which a person’s saying something is to count as doing something) has opened, under pressure of recent theory, onto a populous and contested scene in which the role of silent or implied witnesses, for example, or the quality and structuration of the bonds that unite auditors or link them to speakers, bears as much explanatory weight as do the particular speech acts of supposed individual speech agents.⁴⁹

Following this emphasis, the context and framing constitute the second viewpoint of my analysis. Further discussion on this matter is found in Chapter 4.

While Austin’s idea was that in the case of the performatives “to say -- is to do”,⁵⁰ Judith Butler adopted the concept of the performative to claim that culturally encoded, repeated acts performed by an individual constitute his or her identity instead of being an expression of it, hence identity is rather a result of repetitive doing than an origin for ways of being.⁵¹ Thus, Butler took the idea of performativity from the area of

⁴⁶ Austin 1975, 12–14.

⁴⁷ Austin 1975, 26.

⁴⁸ Kosofsky Sedgwick & Parker 1995, 7–11.

⁴⁹ Kosofsky Sedgwick & Parker 1995, 7.

⁵⁰ Loxley 2007, 8.

⁵¹ Loxley 2007, 118. Butler’s view is that gender is not an innate quality embodied by gendered gestures and behaviour, but rather something that is constructed of them. In order to describe the

language to the sphere of the body, claiming that the body was also a discursively constructed entity. However, the rupture between the act and its performer was important too. According to Sedgwick and Parker, Austin virtually integrates the speaker with the force of his or her speech act. Poststructural theory has challenged this unity, but this has been possible because of “the space opened up by the Austinian interest in provisionally distinguishing what is being said from the fact of the saying of it”.⁵² This idea – the ruptured relation between the acts and identities – constitutes the third viewpoint for my analysis, namely questions concerning identity formations or rather the subject positions that are produced in and by the theatrical event. This discussion provides the content for Chapter 5.

A performative is, to rephrase it shortly, an act in which something is made existent in performing it. Abstracted from the explicit performative utterance which Austin outlined at the beginning of his contemplation, performativity can be defined as the force whereby the performance participates in the world. Performativity is, however, not a deliberate, preferred or independent activity of the performer or the performance, but, as Judith Butler emphasized, is the “reiteration of norms which precede, constrain, and exceed the performer”.⁵³ Thus, performativity is something that occurs in the course of performance, whether intentional or not, as the result of the choices made in its production, but is never fully governed by those choices.

1.4 THE TRADITION: PERFORMANCE ANALYSIS AND THEATRE RESEARCH

In the tradition of theatre research, performance analysis is a central field of study whether one focuses on current or past theatre events.⁵⁴ The appearance of semiotic theory for the purposes of studying theatre and drama in the 1930’s⁵⁵ and especially

nature of gender formation as discursive structure, Butler exploited the concept of the performative, which she defined as stylized iteration of acts, gestures and functions. As it recurs in social discourse this reiteration produces an illusion of complete gendered identity (Butler 1999, 173, 179).

⁵² Kosofsky Sedgwick & Parker 1995, 7.

⁵³ Butler 1993, 234.

⁵⁴ Fischer-Lichte 1997, 340, 351–352; Koski 2005, 8.; Reinelt 2007, 7; Balme 2008, 132.

⁵⁵ Quinn 1995, 1–3. Michael L. Quinn presents Otakar Zich’s *The Aesthetics of Dramatic Art* (1931) as the pioneering work, which was then further developed by later generations of theatre semioticians.

its wider breakthrough in the 1960's, made it possible to broaden the field of theatre research from the earlier collecting of theatre historical material into analysing productions.⁵⁶

Semiotics or semiology has its twofold foundations on the one hand, in structuralist linguistics, more precisely in Swiss linguist Ferdinand Saussure's definition of the sign as bipartite consisting of signifier (Fr. *signifiant*) and signified (Fr. *signifié*), and on the other hand, in American philosopher Charles S. Peirce's three-part definition of signification consisting of sign, object and interpretant.⁵⁷ In addition to the triadic model of the sign system itself, Peirce also presented another triadic division which proved to be very useful from the viewpoint of theatre semiotics. He divided signs into three types of relations between the sign and its object: iconic, indexical and symbolic. In iconic signs, the association constitutes resemblance, in indexical signs it is formed on the basis of either temporal or spatial connection, and in symbolic signs the connection is purely conventional. All three types of signs are commonly used in theatre.⁵⁸

Semiotics has maintained its position as a major analytical method but from the 1960's onwards it has also been challenged. The most explicit criticism against semiotics was presented from the viewpoint of a phenomenological approach. The main point of the phenomenological critique towards semiotics was directed at semiotics' tendency to look past or through the perceptual aspect, the undivided impression the performance makes on the spectator, when aiming at the absent meaning to which the phenomena presented on the stage refers. According to the phenomenologically oriented theatre scholar Bert O. States, the most disturbing feature of semiotics is its complete self-confidence in its ability to solve the functions of theatrical works of art by explaining the processes of signification.⁵⁹ By contrast, the phenomenological approach suggests considering the things which are displayed on the stage as images which do have meanings like in the semiotic approach but

Zich belonged to the famous Prague Linguistic Circle which, according to Quinn, has been influential in several fields of structuralist scholarship whether acknowledged or unacknowledged.

⁵⁶ Fischer-Lichte 1997, 339–340, Sauter 2000, 24.

⁵⁷ Carlson 2007, 13, 19–20.

⁵⁸ Balme 2008, 79–80.

⁵⁹ States 1985, 6–8.

which are treated as unique and complete as such.⁶⁰ Like its philosophical origin, theatrical phenomenology emphasizes the need to pay attention to the actual and concrete incident of perception and the embedded knowledge within it. The important concept of phenomenology, bracketing or *epochē*, denotes the suspension of the assumptions that orient our perceptions of the world.⁶¹ According to States, “theatergoing in itself is a kind of bracketing, or *epochē*, in which we willingly, if not involuntarily, suspend our belief in the empirical world and attend to a half-reality already ‘reduced’ by the premeditations and manipulations of a series of prior and present artists”.⁶² However, States claims that in order to gain a “binocular” vision of the world and to avoid ending up in abnormal extremes in our worldview we need both the phenomenological and the semiotic approach to coexist.⁶³

Already from the 1960’s onwards poststructuralist approaches like deconstruction, psychoanalysis and feminist and gender studies as well as different socio-cultural and critical approaches, such as a neo-Marxist approach or cultural materialism, and postcolonialism, started gaining ground beside semiotics.⁶⁴ The phenomenological approach has in its turn received critique from these perspectives. The main points of this critique have been on the one hand, the placement of the subject as the centre of experience, which has been considered essentialist, and on the other hand, the lack of historical and materialistic contextualization. Stanton B. Garner Jr. answers this critique, stating that phenomenology is and has been a constantly developing process where phenomenologically oriented thinkers in different fields of research have developed the approach from diverse perspectives, whereas the critique has mainly reduced “phenomenology” to a very narrow understanding of this historically layered field. According to Garner, the critique is mainly directed towards phenomenology as it occurs in its origins presented by Edmund Husserl. However, Garner emphasizes that the post-Husserlian developments of the approach, and even some viewpoints

⁶⁰ States 1985, 23–25.

⁶¹ States 2007, 28–29.

⁶² States 2007, 28–29. Italics in the original.

⁶³ States 1985, 8. This is States’s early opinion. In his later article (first publ. 1992), he discusses the possibility of the coexistence and compatibility of semiotic (or semiological) and phenomenological approaches in a more sceptical manner, finding it in some cases functional (Patrice Pavis, Roland Barthes) but not inevitably always beneficial (States 2007, 31–35).

⁶⁴ Balme 2008, 83–85; *Critical Theory and Performance* 2007, 67.

presented by Husserl, actually highlight valuable perspectives to issues which phenomenology has been said to neglect.⁶⁵ First, aiming at revealing “the perspectival aspect intrinsic to any act of perception conducted by an embodied subject”, phenomenology does not produce an idea of “universal human nature”, as presented by the simplified claims of essentialism. On the contrary, “to speak of the structures of embodiment --- is not to posit a body --- whose experience subsumes difference, but to posit a set of terms in which experiential difference is manifested”.⁶⁶ Second, rather than scorning historicity and materiality, phenomenology may provide visibility for the “individual and social life-worlds within which history arises and manifests itself”.⁶⁷ Hence, the phenomenological approach can contribute to cultural and materialist criticism by bringing the “questions of experience and subjectivity” back to the theoretical discussion:

Reclaiming these categories for theory, as phenomenology has the potential of doing, offers both a return of experience and subjectivity --- to the theoretical field and an articulation of variability and its structures, in the absence of which difference is literally unthinkable.⁶⁸

This return of subjectivity brought in by phenomenology is also accurate regarding the theory of performativity, which has promoted the ability to see some agency returned to the subject in spite of the dominant power of discourse. Performativity has not claimed an independent autonomous subject but has produced a “recovery of possibilities for agency and resistance”,⁶⁹ as Janelle Reinelt puts it.

The latest turn in performance research has been the cognitive turn. There the new insights come from the more precise field of cognitive sciences, which includes areas of, for instance, psychology, linguistics and neurosciences, and the broader interdisciplinary field of cognitive studies, where scholars in philosophy, anthropology and other areas of humanist research incorporate cognitive points of

⁶⁵ Garner 1994, 8–13, 20–23. For instance, Judith Butler who appears in an important role also in this study due to her contribution to the discussion of performativity, has discussed phenomenology in relation to feminism. Garner 1994, 23; Salih 2002, 20–21, 41.

⁶⁶ Garner 1994, 12–13.

⁶⁷ Garner 1994, 10.

⁶⁸ Garner 1994, 13.

⁶⁹ Reinelt 2002, 203.

view to orientate their research. The cognitive approach has presented serious challenges to Saussurian linguistic semiotics, and to a few poststructuralist approaches that have formulated some of their aspects in opposition to semiotics, which to some extent ties them to shared assumptions with it. With phenomenology the cognitive approach shares some more common ground, particularly in the notion of the ‘embodied mind’. However, there are differences as well.⁷⁰

Seeing research fields proceeding by “turns” in general has been a way to organize the alternative modes of approaches that emerge one after another but do not necessarily replace each other in several fields of humanist research. According to performance scholar Tracy C. Davis, we have, since the 1970’s seen the “linguistic turn”, the “cultural turn”, and the “performative turn”. Davis notes how these “turns” have their inspirational points of departure in philosophy, how they all oppose “more ‘orthodox’ approaches” and how they are methodologically employed “not strictly successively but certainly interrelationally”. Their influence has been remarkable “in the West and Western-influenced universities” beside the “activist-academic fields of gender studies, queer studies, and cultural studies.”⁷¹

Whereas the linguistic turn is based on the importance of the “language’s role in constructing perception” and the cultural turn is oriented by “tracking the everyday meanings of culture, and culture’s formative effect on identities”, Davis describes the performative turn to recognize “how individual behavior derives from collective, even unconscious, influences and is manifest as observable behavior, both overt and quotidian, individual and collective.”⁷²

As a consequence of the “performative turn” for the respective fields of study, Davis considers that new opportunities have opened up:

For those interested in performance per se, our attention has been reoriented, our orbit broadened, and we are newly attentive to the implications of bodies and embodiedness. The greatest effects, however, were upon the *means* to study performance in a truly heteronomous fashion, and the *rationales* for connecting performance to culture. We accepted that performance matters – we

⁷⁰ McConachie 2006, ix.

⁷¹ Davis 2012, 1.

⁷² Davis 2012, 1.

saw it, felt it, and knew it – so concentrated on how to describe, document, and account for it.⁷³

Even though originating from the field of philosophy of language, I consider J. L. Austin's initiative and at least the more recent of its follow-ups to precede and anticipate more the performative turn than to line up with the linguistic turn. Hence, I understand this study to go with the stream of the performative turn with some threads that interrelationally connect it to the earlier linguistic and cultural turns.

In his paper "A Plea for Excuses" Austin contemplates the scholarly frames of his work, its appellations and their connotations. He calls 'ordinary language' a slogan and anticipates that names like linguistic or analytic philosophy or the analysis of language may be misleadingly narrow. Instead he suggests that a more accurate term might be, for instance, linguistic phenomenology, because that would catch more precisely the comprehensiveness of the exploration:⁷⁴

When we examine what we should say when, what words we should use in what situations, we are looking again not *merely* at words (or 'meanings', what ever they may be) but also at the realities we use the words to talk about: we are using a sharpened awareness of words to sharpen our perception of, though not as the final arbiter of, the phenomena.⁷⁵

I consider this to encourage my choice to build my analysis of the aesthetic features of the production on the phenomenological tradition of performance analysis. Discussion about and with phenomenology has also played an important part in both Derrida's and Butler's philosophical work.⁷⁶ Austin's emphasis on 'field work'⁷⁷ orientates the attention towards actual performances and their material historical being and taking place. In my case, this field work consists of the analysis of the production

⁷³ Davis 2012, 2. Italics in the original.

⁷⁴ Austin 1961, 130.

⁷⁵ Austin 1961, 130. Italics in the original.

⁷⁶ Mark Dooley and Liam Kavanagh emphasize in their 2007 book *The Philosophy of Derrida* the considerable influence that Husserl, Heidegger and Freud have had on "Derrida's deconstructive project." According to them, "Derrida's first writings, his earliest articulation of the problems and questions that would occupy him throughout his life were a direct result of his critical engagement with Husserl's phenomenology" (Dooley & Kavanagh 2007, 67). Equally, Sara Salih stresses in her book on Judith Butler that "it is important to be aware of the phenomenological and Hegelian threads running through all [Butler's] work" (Salih 2002, 43).

⁷⁷ Austin 1961, 131.

Tulitikkuja lainaamassa eli elämän ihmeellisyys (Tampere Workers' Theatre 2001), its frames and contexts, and effects and influences.

In recent theatre research, combinations of different research methods have often been found useful.⁷⁸ The most important factor in choosing the method is its functionality in relation to the research object and the viewpoint of the researcher. Instead of using a general method applicable to all works, the researchers often choose a specific tool relevant to the research object in question.⁷⁹ In this way the disciplinary approach to performance analysis seems to have been seeking a similar kind of orientation as Mieke Bal does with her suggestion of cultural analysis. In addition to placing the focus on the object instead of the method of the analysis, interdisciplinary research approaches like the neo-Marxist approach, gender studies and postcolonialism, which willingly have been adopted to the methodologies of theatre and performance studies, seem to respond through their demand of socio-cultural and historical contextualization to Bal's critique of the disciplinary custom to seeing the objects of analysis "as isolated jewels". Bal refrains from providing a definition of 'the culture' when introducing her idea of cultural analysis; according to her, the traditional definitions "are inevitably programmatic" and that even though they have been "abandoned or adjusted" they keep on influencing the general conceptions.⁸⁰

If 'culture' is defined as the thoughts and feelings, the moods and values of people, then 'analysis' is bound to a phenomenologically oriented approach that shuns the social that is culture's other. If subjectivity is the focus, then social interaction remains out of its scope.⁸¹

Bal combines here together three things: a phenomenological approach, culture and the social; and from the phenomenological perspective, she posits an opposition between culture and the social. This insight is not supported in this study. This insight is not supported in this study. On the contrary, the social contextualization will prove as relevant for the viewpoint of performativity as the cultural context. Partly this is due to the understanding of the phenomenological orientation as it is presented above

⁷⁸ Carlson 2007, 16–17, 20.

⁷⁹ Koski 2005, 8; Martin & Sauter 1995, 123–125.

⁸⁰ Bal 2002, 9.

⁸¹ Bal 2002, 9.

outlined by Garner, partly to the conditions posited by the concept of performativity, and finally partly due to the characteristics of theatre as an art form. In his book on contemporary drama, Garner sets the focus on “those moments when phenomenological perception encounters the culturally, historically, and analytically constituted, as well as those moments when objectivist critical theory opens to questions of subjectivity, experience, and embodiment”.⁸² I interpret social interaction to be part of the historical conditions, which for their part influence the subjective experience of the life-world. Regarding performativity, as discussed earlier, Parker and Sedgwick wanted to bring up the importance of the relationships within the witnessing community of the performative speech act and the relationship of the witnesses to the agent or agents of the act.⁸³ This is no different from, only more detailed than, Austin’s observation that: “the particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked”.⁸⁴ According to these insights, social interaction matters when performativity is concerned. Finally, theatre always or at least usually takes place as a gathering of people, including the performers as well as the audience.⁸⁵ It is surely possible to say that theatre is social in character because of this elementary communality. In addition to that, theatre is always framed within certain kinds of relations to the social context to which it belongs; this, for its part, defines who may gather together in the theatre and the kind of relations they have to each other. Based on these three aspects, I will not exclude the social from this consideration but will inspect it beside and intertwined with the cultural. These frameworks are discussed further in Chapter 4, which is devoted to questions regarding contexts and framing. The topic of the theatre and communality will also be elaborated; this discussion is divided into Chapters 4 and 5.

Thus, although the overall methodology of this study is shaped by the concept of the performative, both semiotic and phenomenological concerns can be found embedded within the performative approach in a similar way as the semiotic viewpoint

⁸² Garner 1994, 15.

⁸³ Sedgwick & Parker 1995, 7.

⁸⁴ Austin 1975, 15.

⁸⁵ Sauter 2000, 11, 30.

is included in phenomenological analysis. This means that the recognition of semiosis still has its value in the analysis, but it will not displace the phenomenologically apparent materiality of the performance in the observation; everything on the stage may become a sign but it will never just be a sign; it will also always hold on to its own presence. The phenomenological approach in its turn will be supplemented with comprehending the performance as active participation in the world within the given contextual and eventual circumstances; this is the implication of approaching it from the viewpoint directed by the concept of performativity. In this way the performativity analysis complements semiotic and phenomenological methods, providing access to the aspects of performance which these two other generally oriented methods alone would not reach. If with the semiotic method one tries to answer the question “what does it mean?” and with the phenomenological method one looks for answers to “how does it show itself?”, in this comparison the analysis focusing on performativity searches for answers to the question “what does it do?”, similar to questions concerning performativity in other fields of research. Thus, the performativity examined in my study is found in the actions taking place in the performance and through the performance.

Following these pointers, performativity analysis can be put alongside semiotics and phenomenology as a philosophically oriented general approach that concentrates on the basic features of the performance, which makes the investigation relevant for different types of performances. The central concern of performativity analysis is that “the doing” could, however, actually be identified as the object of the attention in certain specialized methods of analysis, such as neo-Marxist, feminist and postcolonial approaches, which analyse the activity of the performance in the framework of the named perspective. The analysis of this study differs from these viewpoints in its attempt to be sensitive in recognizing and naming any kind of actions which take place within the performance in terms of subjectivity and power relations. Whether conventional or subversive, something is always taking place, intended or not, and often these events take place in controversy and are beyond the control of the creators.

In his book *The Cambridge Introduction to Theatre Studies*, Christopher Balme distinguishes three main orientations of performance analysis: *process-oriented* in

which the focus is on the creative process of the artistic team throughout the continuum of the production; *product-oriented* in which the object of analysis is the aesthetic whole of the theatrical work of art or some part or parts of it; and *event-oriented* in which the focus is on the occasion which includes a theatre production and its audience in a particular performance. Balme also makes another distinction to divide analyses methodically into transformational and structural approaches, where the former traces the process from the text to the staged production and the latter chooses particular signifying systems or segments to be the subjects of exploration. The choice of the orientation and approach influences the ways in which the scholar seeks answers to her questions. Observation of the rehearsals and performances and interviews of the cast often play a central part in the process-oriented analysis, whereas the production-oriented analysis depends mostly on the exploration of the production from the spectatorial position, using a semiotic or some other approach to conduct the analysis. In the event-oriented analysis, the scholar often needs research methods that are used in audience research, like questionnaires and interviews. Balme stresses that the orientations are not mutually exclusive but one and the same analysis can include more than one orientation; nevertheless, one of the viewpoints may and usually does dominate the viewpoints of the analysis.⁸⁶

In this study, the focus will be on the production, which means setting the aesthetic features at the centre of the exploration. However, along with the concept of performativity the audience position will also be taken into consideration. This viewpoint is associated with the perlocutionary dimension of the speech act, referring to the consequences which are the pursuit of the act. Nevertheless, the perlocutionary aspect is rather comprehended as a feature of the speech act or in this case, the production or its elements, than as an actual effect reached by it. Thus, it also belongs to the analysis of the production rather than calls for empirical audience research. Nevertheless, some aspects of the actual audience response will be examined as tokens of the success of the performatives of the production, namely whether the performatives are felicitous or infelicitous. However, rather than empirical audience research, this will be discussed by analysing the critics' response as a representative of and

⁸⁶ Balme 2008, 142–143.

addressing to the body of theatre spectators, which constitute the potential audience of the production. Because of this representative position, I consider the qualitative evaluations by the critics to express the general, collectively maintained norms which were assumed to guide the appreciation of the theatre productions of the time. This qualitative data will be supplemented with quantitative data about the size of the audience that the production reached. This discussion will be in Chapter 5.

In the first edition of *Critical Theory and Performance* published in 1992, the editors Janelle Reinelt and Joseph Roach note that theatre studies as well as other humanities have undergone a theory explosion.⁸⁷ The traces of this explosion can be recognized in the brief summary of the tradition of performance analysis above. As a consequence, the relationship of philosophy to the entire field has been restored and strengthened. According to Reinelt and Roach, this realizes itself most notoriously in the demand of clarifying one's epistemological and metaphysical assumptions.⁸⁸ In the second edition, they explicitly disagree with those voices who announce that "the 'age of theory' is over".⁸⁹ Reinelt and Roach state that:

Theory has changed and transformed our field by enlarging the very conceptions of performance, returning performance history and criticism to philosophy, and overhauling the traditional delineations between texts and performances.⁹⁰

Moreover, they emphasize how long-term the influences in the ways of thinking, writing and performing have been, and how deeply embedded the theoretical assumptions are in the "conceptual vocabulary and syntax" of the field. According to them, theoretical insights are especially important in providing "fresh starting points" and in rethinking familiar terrains.⁹¹

As mentioned at the beginning of this chapter, this study consists of two intertwining lines, that is, it has two objects of inquiry: one conceptual and methodological, the other artistic. Both require interpretation and analysis of texts and

⁸⁷ Reinelt – Roach 1992, 4.

⁸⁸ Reinelt – Roach 1992, 4.

⁸⁹ Reinelt & Roach 2007, xi–xii.

⁹⁰ Reinelt & Roach 2007, xii.

⁹¹ Reinelt & Roach 2007, xii.

traditions. The epistemological assumptions that guide my study are mainly derived from the field of hermeneutics, as is common in many humanist research areas. Hermeneutics has an acknowledged influence in several fields of theatre research, including theatre historiography,⁹² performance analysis and the elaborations of studying theatrical performance as an event.⁹³ I agree with Willmar Sauter, who finds it “reasonable to consider hermeneutics a basic ontological and epistemological approach”. According to Sauter, “hermeneutics broadens the range of questions we might ask: What do we want to understand, and what is the process of understanding?”⁹⁴

As my main source for hermeneutics I lean on Hans-Georg Gadamer. His philosophical hermeneutics is also compatible with phenomenology. According to Dermot Moran, Gadamer, who was a student of one of the central figures of 20th century phenomenology, Martin Heidegger, “saw an essential connection between phenomenology and hermeneutics: both were concerned with describing the process by which meaning emerges”.⁹⁵ Gadamer’s hermeneutic theory provides some principles for the interpretation of a text, be that written or performance or any other kind of text. One of the very fundamental prerequisites is the receptiveness to the text as it is according to its own quality – in its own otherness, as Gadamer expresses it.⁹⁶ This seems parallel with Mieke Bal’s previously presented demand of trying to understand the object of the analysis in the object’s “own terms”, even though Bal does not explicitly refer to hermeneutics. The most commonly known hermeneutical principle is the constant movement between the whole and the parts which is described as the hermeneutic circle.⁹⁷ This movement produces a continuous and endless process of drafting, which means allowing optional interpretations and keeping them open

⁹² Postlewait 1992, 356.

⁹³ Sauter 2000, 4–5, 29.

⁹⁴ Sauter 2000, 29.

⁹⁵ Moran 2000, 248.

⁹⁶ Gadamer 1986 (1959), 60–61. (Gadamer 2004, 33–34.) Reading Gadamer’s article “Vom Zirkel des Verstehens” (1959), I have used both the Finnish translation “Ymmärtämisen kehästä” (Ismo Nikander 2004) and the German publication in the *Gesammelte Werke* (1986) Bd. 1–2. 57–65.

⁹⁷ Gadamer 1986 (1959), 57–58. (Gadamer 2004, 29.) The hermeneutic circle is not Gadamer’s own invention. The concept was previously developed by Gadamer’s teacher Martin Heidegger for whom it was an aspect of human beings’ Being-in-the-World. Willmar Sauter among others has noted that rather than a circle the movement is more like a spiral which is open at both ends. Sauter 1995, 68.

until they are proven true or false.⁹⁸ Thus, hermeneutically defined, the event of reception is never passive and objective for the interpreter's relationship to the work is constantly active and engaged, drafting and redrafting the interpretation.⁹⁹ Consciousness of the historicity of both the work and the interpreter is also vital to the interpretational process. For Gadamer, time is not a gap between the subject and object of the interpretation, but a foundation of the current understanding.¹⁰⁰ Also, according to Gadamer, the meaning of the text always exceeds the intention of its creator,¹⁰¹ which steers the orientation of this study in the way described earlier: the intentions of the artistic creators – author, director, stage designer and others – do not appear central and an effort to reach the meaning of the work through them would be a reduction. This also parallels Mieke Bal's preference to focus on the "texts or works or 'things'" and not on their creators. Consequently, the researcher seeks the meanings through her own interpretational activity, which takes place in a continuous dialogue with the object of the study. Since the means of knowledge production are taken to be hermeneutical, it influences the nature of the knowledge: it is understood to include the researcher's own interpretational involvement, and when the phenomenological approach is included, this interpretational activity is acknowledged to be based on the perceptive involvement of the researcher. Though the object of the analysis is in the focus of the study, the presumptions concerning it are therefore acknowledged to be directed by conceptual and theoretical assumptions and the questions posed to the material are led by them. One of the cornerstones of Gadamer's hermeneutics is his demand to approach whatever it is one is trying to understand with benevolence. Moran describes Gadamer's viewpoint as follows:

A condition of genuine understanding is that we also have to accept the good intentions of the other person whom we are seeking to understand. Gadamer, then, seeks a form of encounter with others which is at once wholly open to new possibilities, and, indeed to the truth of the other's position, while, at the same time, remaining deeply respectful of one's own starting point, one's inherited outlook and presuppositions.¹⁰²

⁹⁸ Gadamer 1986 (1959), 60. (Gadamer 2004, 32–33.)

⁹⁹ Gadamer 1986 (1959), 60. (Gadamer 2004, 32.)

¹⁰⁰ Gadamer 1986 (1959), 63–64. (Gadamer 2004, 37.)

¹⁰¹ Gadamer 2004 (1975), 365–366.

¹⁰² Moran 2000, 251–252. Moran also identifies this as a major question that has been raised by

The long and inconsistent trajectory of the philosophical and theoretical discussion on and appropriations of J. L. Austin's concept of the performative is more a history of debates and conflicts than a continuum and elaboration. Very often these debates have been quite far from the Gadamerian ideal of goodwill and have been coloured by a more or less bitter rivalry for eminence, authority and resources in different academic fields.¹⁰³

1.5 THE TERMINOLOGY: PERFORMANCE, PRODUCTION, THEATRE, THEATRICAL EVENT

The word 'theatre' can refer to several things. It can refer to a theatre building or to theatre as an institution or to the complete art form. It can also refer to an individual theatre production or even more specifically to an individual performance of a particular theatre production. This individual performance of a particular theatre production is in a way the core of the concept. The theatre as an institution exists for the purpose of producing theatre performances. Buildings or sites become theatre spaces when they are used for performing theatre or when they are built for that purpose. In the performance the theatrical work of art meets its audience. What kind of performances are considered to belong to the art or entertainment form of theatre has been, still is, and probably always will be variable depending on temporal and local contexts.¹⁰⁴ In this study, the demarcation of what is theatre and what is not does

Gadamer's critics, particularly by Jürgen Habermas. Gadamer has also had debates with, among others, Jacques Derrida and Paul de Man (Moran 2000, 252–253). Gadamer's demand of benevolence might also be interesting in comparison with Derrida's idea of hospitality (Dooley & Kavanagh 2007, 109–112).

¹⁰³ The cognitive turn in humanist research has again re-evoked the questions about "the two academic cultures", the sciences and the humanist, and their mutual relationship. The idea of "two academic cultures" originates from C. P. Snow's Rede lecture "Two Cultures" given in 1959. Criticism across "these cultures" was active during the emergence of Ordinary Language Philosophy, and part of its rejective criticism came from the viewpoint of sciences (Hanfling 2000, 10, 222). Later Austin's ideas have been debated across the division of the two main philosophical traditions, analytical philosophy and so-called continental philosophy. Intriguingly, the demarcating binarism has continued even to the disciplinary level between theatre and performance studies.

¹⁰⁴ Sauter 2000, 36–45. Sauter makes a comparison between the concepts of the theatre that are prototypical for US and Europe, claiming that overall the European understanding of what is 'legitimate' theatre is broader than what has been considered so in the US university context. Sauter's address participates in the same debate and demarcation between theatre studies and performance studies, which was discussed regarding Janelle Reinelt's article (2002) in section 1.1. An interesting

not have relevance. The production that is explored as the object of the analysis undoubtedly belongs to what in the cultural context of its performance time and place was considered to be theatre. Instead, the questions concerning its style, genre and quality as theatre are relevant and will be discussed in the following chapters.

‘Performance’ is still a much more complicated term than ‘theatre’; it is also a contested one term, as Marvin Carlson among others has pointed out.¹⁰⁵ One aspect of this complexity is that the word has meanings on several levels of generalization. In the most specific meaning ‘performance’ is nowadays used to refer to a particular form of art, performance art, that started as a genre by that name around the 1970’s but has its roots further back in the history of avant-garde art.¹⁰⁶ On the more general level, attempts to define ‘performance’ usually refer to a kind of doubleness and to some assumption of an audience. Carlson cites ethnolinguist Richard Bauman, who in his encyclopaedic entry suggests that in every performance there is some consciousness of an ideal or model to which the performance is in comparative relationship. This comparison is usually made by the audience, because as Carlson notes, “performance is always performance *for* someone” be that someone an outsider or the performer her- or himself.¹⁰⁷ As such the concept works for all kinds of artistic performances from theatre, music, dance and circus to performance art. Richard Schechner’s concept of performance as restored behaviour, twice-behaved behaviour or “not-for-the-first-time” action¹⁰⁸ emphasizes also the doubleness, the relation that a performance has to something which precedes it, but it does not stress the aspect of the performance being validated by an audience. Schechner also makes a distinction between “is” performance and “as” performance, where the first category includes “the more definite, bounded events marked [to be performances] by context, convention, usage, and tradition”, whereas the second is a chosen viewpoint or approach by which “[a]ny

approach to the concept of theatre in the historical perspective is provided in *Theatre Histories* (2006) edited by Phillip B. Zarrilli et al., which looks at theatre worldwide as a mode of communication throughout the course of history. Consequently, the periodical division in the book is based on the dominant mode of communication in each culture.

¹⁰⁵ Carlson 2004, 1–2. Carlson refers to the earlier remarks made by Mary Strine, Beverly Long and Mary Hopkins (1990) and to the impulse they received from W.B. Gallie (1964).

¹⁰⁶ Carlson 2004, 110; Schechner 2002, 137–139.

¹⁰⁷ Carlson 2004, 5.

¹⁰⁸ Schechner 2002, 22.

event, action, or behaviour may be examined ‘as’ performance.”¹⁰⁹ This makes the concept of performance adaptable to a larger body of cultural behaviour like sports events, political gatherings, communal rituals like weddings or funerals, and even some activities of everyday life.¹¹⁰ In this instance, the audience is evident although implicit: it is the scholarly gaze which makes the choice to view something in the form of a performance. In this way performance becomes constituted as a “methodological lens”, as Diana Taylor puts it. According to her, this suggests “that performance also functions as an epistemology. Embodied practice, along with and bound up with other cultural practices, offers a way of knowing.”¹¹¹

In my study, the term ‘performance’ will be used in its more general meaning. Since the object of the study belongs to the sphere of theatre, the most frequent referent for the concept is specifically a theatrical performance. However, occasionally the theoretical approach directed by the concept of the performative directs the viewpoint towards a cultural performance as well. The term will not appear in this text in its most specific sense; when the particular art form is talked about it will be referred to as ‘performance art’ even in its tautological form: performance art performances.

When discussing theatre, beside the term ‘performance’ the term ‘production’ frequently appears, and according to Christopher Balme, the usage of these terms is loose and sometimes even synonymous. David Román has discussed the relation of the concepts performance and production. In his definition “[a] performance stands in and of itself as an event”.¹¹² As for the production, it is the complete series of performances including the rehearsals and previews. According to Román, the emphasis usually put on opening nights and premieres causes confusion in these key words of theatre by concentrating the attention on the performance and the reception of the first night only. As a consequence, the production often becomes associated with the opening night performance. This tends to conceal the fact that all the

¹⁰⁹ Schechner 2002, 41–42. The discussion about cultural and social performances originates from anthropology and sociology in the 1950’s and 1960’s when it was initiated by e.g. Milton Singer and Victor Turner. Carlson 1996, 13–17.

¹¹⁰ Reinelt 2002, 202; Taylor 2003, 3.

¹¹¹ Taylor 2003, 3.

¹¹² Román 1998, xvii.

following and preceding performances are also parts of the trajectory of the production, and they all have their own distinct events of reception.¹¹³

Román confines his definition to the synchronic observation of these two terms in English. Bruce McConachie provides a historical perspective to the term ‘production’ by exploring how the word emerged into the discourse of theatre making. He points out that it was only at the end of 19th century when the term came “to mean the process of putting together a stage performance and the event resulting from this process”.¹¹⁴ McConachie also notes that at the time, the term belonged to the discourse of industrial capitalism. Therefore, according to McConachie:

when the *Westminster Gazette* first termed a theatrical event a production, its readers probably understood that the occasion involved the investment of capital and the hiring of labor to create and sell a product on the entertainment market in the expectation of generating a profit.¹¹⁵

Two competing hypotheses have been presented about the emergence of the term, one privileging artistic ideals over economics and the other privileging economics over aesthetics. According to the first, staging plays in a realistic style created a need for more coherent coordination of the theatrical elements than ever before. According to the second, the impulse came from capitalists, who discovered in theatre the potential for productive investment and thus established their power as producers. McConachie criticizes both of these explanations for being too causal: neither takes into account the more complex inter- and context-related possibilities. To overcome this, he suggests approaching the question from “the broader context of social and economic history”.¹¹⁶ In this respect, he suggests that the reasons for the emergence of the term ‘production’ might be found in “a general sense of the totality and dynamics of historical cultures”. This happened in theatrical discourse just as it happened in other crafts in the societies of their time.¹¹⁷

¹¹³ Román 1998, xvii. This discussion is also referred to by Marvin Carlson in *Performance: A Critical Introduction* (2nd ed. 2004, p. 4).

¹¹⁴ McConachie 1992, 168.

¹¹⁵ McConachie 1992, 168–169.

¹¹⁶ McConachie 1992, 169–170.

¹¹⁷ McConachie 1992, 170–171.

Thus, the term ‘production’ has in its history a firm connection to the socio-economic aspects of making theatre, a viewpoint also acknowledged by Christopher Balme. According to Balme, “performance is the unique event witnessed”, thus including “audience involvement, whether this is manifestly evident or not”, whereas the term ‘production’ is more ambiguous “and refers to the administrative and financial organization as much as to artistic content”.¹¹⁸

In addition to these aforementioned perspectives, I find it useful to consider a comparative viewpoint presented by Willmar Sauter. He points to the differences between words and concepts in different languages. The English word ‘performance’ is *Aufführung* in German, *föreställning* in Swedish, *représentation* in French and *rappresentazione* in Italian..¹¹⁹ In my own native language, Finnish, the word most often used is *esitys*, which also belongs to the later group in having a connotation of something being put on display; some usages of the Finnish word can be translated into English as *show*, *presentation*, *representation* or *act*, whereas the associated verb *esittää* is sometimes translated, for instance, as *to pretend*, *to enact*, *to feature*, *to play* or *to portray* instead of *to perform*. Conversely, some usages of the English word *performance* translate into Finnish as *suoritus*, which captures more unequivocally the uniqueness of the event and the comparative aspect expressed by the word *performance*, although it does not include the idea of the audience, which is relevant to artistic and cultural performances.¹²⁰ I am inclined to agree with Sauter in thinking that these differences between languages do have some influence in how the scholars in the field of theatre and performance studies conceptualize the objects of their studies.¹²¹

Against this linguistic background it is interesting to consider Sauter’s observation of the paradigm shift in European theatre studies from studying theatre “as ‘a work of

¹¹⁸ Balme 2008, 132. Balme brings up a third term, staging, as an English equivalent to the French term *mise-en-scène*. This I have decided not to take up beside the other two terms because I consider that it manifests the concept of theatre as a staging of written drama. I prefer not to promote this conception with my terminological choices despite the fact that my case study undoubtedly is a staging.

¹¹⁹ Sauter 2000, 38.

¹²⁰ These examples are taken from the translation database NETMOT provided by the University of Helsinki.

¹²¹ Sauter 2000, 38.

stage art” toward studying it as a “communicative event”.¹²² In his own research, he makes a conceptual difference between understanding a theatre performance as an event and understanding it as a “work of art”. According to Sauter, a theatre performance understood as an event always occurs in a certain place at a certain time and in a certain context, and it includes both the action of the performers and the reactions it awakens in the audience.¹²³ He places it in opposition to the concept of theatre performance as a “work of art”, which can, according to Sauter, be conceptualized as something that is “produced, distributed and consumed”.¹²⁴ This division articulated by Sauter has a remarkable likeness to the difference between the concepts of performance and production as defined by Román and Balme, although the defining characteristics are given from different points of view. All three, Román, Balme and Sauter, define their concept of performance with the notion of eventness, but there are some differences between them. Concerning the role of the audience, Sauter specifies that the participants of a theatrical event consist equally of both the performers as well as the spectators. Román also includes the spectators but his perspective is from the viewpoint of the performer: in his definition the performance is the temporal entity, where “the spectator intersects in a trajectory of continuous production”.¹²⁵ The second difference concerns the status of the production. Román defines production and performance reciprocally in self-contained terms: whereas a performance is a temporal phase in a production, a production is composed of the trajectory of the individual performances. The administrative and financial aspects are not included nor is the emphasis on artistic unity, as there is for Balme. Sauter builds his definition of the ‘theatre performance as a work of art’ on the way it is considered in the process of its making (production), its display (distribution) and its reception (consumption). Thus, Sauter’s ‘theatre performance as a work of art’ seems to have the same duality as the English word ‘production’: it is used to speak about an artistic entity but in its definition it becomes articulated in terms of economic and administrative discourse.

¹²² Sauter 2000, 20.

¹²³ Sauter 2000, 11, 30.

¹²⁴ Sauter 2000, 11.

¹²⁵ Román 1998, xvii.

In this study I will mainly use the terms ‘performance’ and ‘production’ as they are defined by Román and Balme, but I will also return to the discussion of the conceptual influences of the economic connotations regarding the term ‘production’ as well as to Sauter’s concepts of the theatrical event and theatre performance as a work of art and all these in respect to the questions of reception. This discussion will be developed in Chapter 5.

The constitution of the relationship between the stage work and the drama text also needs to be outlined here briefly, since it has been a largely discussed theme in the tradition of the discipline, whether it has been called theatre or drama studies. Regarding contemporary theatre research, the art work of theatre is a theatre performance, as it is in this study. Theatre semiotician Patrice Pavis, for instance, states that modern performance analysis is primarily interested in the performance in its entirety rather than in observing the performance as a selective derivative of the drama text. In spite of that, he considers that Western theatre is still mainly play-centred. According to Pavis, the drama text should be taken into account as part of the performance but in such a way that its position is not universally determinate but is recognized according to each particular case. Thus, the drama text must be situated “*within* the performance, rather than *above* or *beside* it”.¹²⁶ The drama text should be considered one element in the production, and not its main organizing principle, nor something completely outside the process of making a production. John Rouse discusses the question in a similar tone. He notices how the methodological separation of the dramatic text and the performance text has been useful to semiotics since it has provided a space for the analysis of the relationships of both in terms of intertextuality. This approach has been most valuable in considering the so-called “director’s theatre”, which Rouse calls a prominent feature of theatrical modernism. Like Pavis, Rouse also defines the Western theatre as mainly play-centred or play-based. Nevertheless, he pays attention to the increasing amount of contemporary theatre that does not fit into the traditional way of staging plays. According to Rouse, the alternative modes of

¹²⁶ Pavis 2003, 198–199. Within my personal experience of theatre, a text is not even a necessary element of the performance, although in most of the cases some written text is included in one way or another. Nevertheless, the performance can also take shape without any literary work or the literary text may be produced afterwards as a written transcription of the performance.

theatre were marginalized within the field of semiotics by being referred to as nondramatic theatre or performance – or as ab-normal work, as Rouse himself calls it.¹²⁷ It is worth noting, however, that Rouse’s article is from the beginning of the 1990’s, so it is even some years older than Pavis’s book, which was first published in French in 1996. Regarding the discussion of the emerging forms and their influence in the scene of the research area, the time spans appear relevant. The most important and widely read elaboration on the topic is Hans-Thies Lehmann’s book *Postdramatisches Theater*, which was first published in German in 1999, the English translation coming out later in 2006.¹²⁸ Lehmann discusses the contemporary modes of theatre which have been emerging during the last four or five decades and which are no longer dramatic in their basis. Nevertheless, the qualifier ‘postdramatic’ is neither epochal nor chronological, as Karen Jürs-Munby, who translated Lehmann’s book into English, notes. In her Introduction ”What’s in the post?”, Jürs-Munby states:

To call theatre ‘postdramatic’ involves subjecting the traditional relationship of theatre to drama to deconstruction and takes account of the numerous ways in which this relationship has been refigured in contemporary practice since the 1970s.¹²⁹

The production that is under inspection in this study does not belong to the paradigm of postdramatic theatre but is clearly dramatic in its basis when seen from the contemporary perspective. However, regarding the traditional division between the dramatic and epic forms of drama¹³⁰ it can clearly be characterized as epic in its aesthetics. However, Lehmann counts the epic theatre as a predecessor of the contemporary postdramatic concept of theatre.¹³¹

¹²⁷ Rouse 1992, 146–147.

¹²⁸ The Finnish translation was published in 2009.

¹²⁹ Lehmann 2006, 2.

¹³⁰ Lehmann 2006, 29. Here Lehmann refers mainly to Peter Szondi’s *Theory of the Modern Drama* 1987.

¹³¹ Lehmann 2006, 30, 33. Lehmann notes how epic theatre belongs to those phenomena which are part of a larger transformation process that “has *mutually estranged theatre and drama and has distanced them ever further from each other.*” (30, italics in the original) He also calls postdramatic theatre “*post-Brechtian theatre*” (33, italics in the original).

1.6 THE CASE AND THE STRUCTURE OF THE STUDY: *TULITIKKUJA LAINAAMASSA ELI ELÄMÄN IHMEELLISYYS (GONE TO BORROW MATCHES OR THE STRANGENESS OF LIFE)*

The focus of this study is conceptual and methodological. However, in order to point out the conceptual and methodological claims, I will exemplify my approach with an analysis of a particular theatre production, *Tulitikkuja lainaamassa eli elämän ihmeellisyys* (*Gone to Borrow Matches or The Strangeness of Life*). It was performed at a large Finnish theatre, Tampere Workers' Theatre, from autumn 2001 to spring 2002. I have chosen to concentrate on this one production because I want to study thoroughly those different levels and dimensions of discursive performative forces simultaneously operative in a theatre performance. *Tulitikkuja lainaamassa eli elämän ihmeellisyys* exhibited through its performance context, performance tradition, and production history features of theatre “as a memory machine” or as “performing history”.¹³² Its diachronic associations to several time layers – and through these layers to several artistic agents, to several audiences and therefore also to several cultural contexts – make it a particularly productive object of analysis from the viewpoint of performativity. The analysis consists of three aspects: first, the performativity in the representation; second, the contexts and the framings of the performance; and third, the subject positions provided by the production to the participants of the performance event.

Tulitikkuja lainaamassa eli elämän ihmeellisyys premiered in September 2001 as the 100th anniversary jubilee production of the theatre and was composed of several layers of literary and theatrical works. The first source texts of the production were published in 1909 and 1910, namely two novels, *Harhama* and *Tulitikkuja lainaamassa*. The very successful and popular *Tulitikkuja lainaamassa* was published under the pen name of Maiju Lassila, and it has been frequently adapted for Finnish

¹³² In the *Acknowledgements* of his book, *The Haunted Stage* (2001), Marvin Carlson compliments the Working Group in Performance Analysis of the International Federation of Theatre Research and especially some of his colleagues in that circle of whom many are also referenced in this study. One inspiration for Carlson was explicitly Joseph Roach's book *Cities of the Dead* (1996) from which originates the idea of theatre as “a memory machine”. “Performing history” again stems from another member of the same working group, Freddie Rokem, and his book *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000).

stages ever since its publication. The other work, the not so successful and virtually forgotten *Harhama*, was published under the pen name of Irmari Rantamala. Both novels were, however, written by the same man, Algot Untola. The renowned director Kalle Holmberg chose for the 2001 staging an earlier stage adaptation of *Tulitikkuja lainaamassa*. It was made in the 1970's by an equally renowned modernist author, Veijo Meri. However, Holmberg did not stage Meri's adaptation as such but instead superimposed a new adaptation on top of it. In this way the contexts that become associated with the production were multiplied by each layer of adaptation: from the time and place of the publication of the novels at the beginning of the 20th century to the time and place of both Meri's adaptation in the 1970's and the anniversary production by Holmberg at the beginning of the 21st century. The years in between cannot be passed without notice either, because the strong performance tradition of *Tulitikkuja lainaamassa* has left its traces in the expectations of the audience which were actualized in its reception. The contextual layers thus already offer a multifaceted and stratifying ground for examining the performativity that was activated in the production.

All three authors of the work, Untola, Meri and Holmberg, are considered to be nationally important figures in their art fields, and particularly director Kalle Holmberg and the novelist Algot Untola are also known for their political orientation which could be described more as leaning left than true leftist commitment. However, in the case of Untola his public activity led to ideological martyrdom in the extremely polarized climate of the Finnish Civil War in 1918; he was sentenced to death as the editor in chief of the workers' newspaper *Workman* (*Työmies*). The authors are all male, but an interesting fracture into this male domination is produced by Untola's female pen name, Maiju Lassila. Furthermore, Untola's relationship to identity and creative agency is quite extraordinary, and during the first decades of the 21st century it has become an object of investigation.¹³³ The question about identity formation thus

¹³³ Untola was an object of interest and revaluation already particularly in the 1970's but has become such again in the beginning of the 21st century. In 21st century research Marko A. Hautala (2006 & 2010) has explored Algot Untola and his biography, journalistic writing and political activity from a historical perspective. Kaisa Kurikka (2013) has studied Algot Untola as "a writing machine" and a polynymous author with conceptualizations based on the epistemology and philosophy of Gilles Deleuze and Felix Guattari. Irma Tapaninen (2014) focuses her study on *Harhama*, locating it in the carnivalesque genre along with other texts written by Untola.

seems to be activated not only from contemporary theoretical insights, but also from the beginning of the 20th century in association with the authorial voice. The performance analysis will show its relevance to the overall themes of the production in its entirety as well.

Theatre has been considered one of the national arts in Finland. The Finnish theatre has from its institutional origins been bound together with the nationalist movement, which flourished from the mid-19th century onwards – decades before the independence which was gained in 1917.¹³⁴ Therefore the creators as well as the spectators of the Finnish theatre have often been defined through the concept of national identity and a major criterion for an art work – even up to the last few decades – has been its relevance in the national discourse. A strong force in the Finnish theatre history has been the workers' theatre movement, which started as amateur activity but in several cases grew into professionalism. Tampere Workers' Theatre is the last remaining professional workers' theatre while all the others have amalgamated with bourgeois theatres in order to form municipal theatres. Thus, Tampere, a traditional industrial city, is nowadays the only representative of the coexistence of workers' and bourgeois theatres, although the ideological bias has not been maintained.¹³⁵ As a consequence of this larger cultural context, national identity combined and partly intertwined together with class identity is a relevant part of this study and the analysis of *Tulitikkua lainaamassa eli elämän ihmeellisyys*.

Artistic creatorship is always interesting in the context of theatre: who is or are the creative artist(s) and what is the art work in theatre? These questions have received different answers at different times and they belong to the most influential and at the same time the most invisible modes of performative power in theatrical discourse. In this introductory chapter of my study I have so far introduced three men as the creative artists of the production: the author of the novels, the author that made the first adaptation, and the theatre director who did the final adaptation and also directed the production. This is not, of course, the complete truth about the artistic powers participating in the production of the theatrical performance. If a theatre performance

¹³⁴ Willmer & Koski 2006, 17, 20.

¹³⁵ Willmer & Koski 2006, 28–29.

is mainly a matter of communication, as is widely acknowledged,¹³⁶ who, then, are the interlocutors of this communicational event? Apart from the authors of the novel and adaptation and the director who is in charge of the entirety of the production (both in the sense of the art work and the working process), there are other artists who contribute with their artistic skills, like the scenographer, costume designer, light designer, sound designer – and, of course, the actors who share the space with the spectators while the other artists are absent from, or at least usually not visible in, the event of the performance. The conceptualization of the artistic whole in a theatre production has varied from time to time between a more or less coherent whole and from an emphasis on performers, writers and directors separately. In this respect, *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* belongs to the genre of director's theatre which after the emergence of the profession at the end of the 19th century, according to Helen Krich Chinoy, “filled so pressing a need that [the director] quickly pre-empted the hegemony that had rested for centuries with playwrights and actors”.¹³⁷ The director's theatre became characteristic of modernist theatre.¹³⁸ In this kind of theatre, a “shift from the individualistic to more distributed notions of *authorship*” took place, as Teemu Paavolainen argues. According to him, it becomes “*woven within the work* rather than exclusively controlled by a single author-creator”.¹³⁹ Chinoy describes the art of the modernist director to consist of “blending diverse acts into a single organic image”.¹⁴⁰ This description suits well the Kalle Holmberg-directed production of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*.

¹³⁶ E.g. Sauter 2000, 8, and Sugiera 2002, 228. Both Sauter and Sugiera agree that theatre is communication. In Sauter's model, theatrical communication takes place on three simultaneous levels: sensory, artistic and symbolic. Of these the sensory level is the level where the performance of the performers encounters the affective and cognitive reactions of the spectators. The artistic level is defined as encoded according to the “genre, style and skills” and the symbolic level concerns the fictional construction which is interpreted from the sensory and artistic level coding. Coming from a cognitive approach, Sugiera challenges the semiotic understanding of communication as processing information in the form of coding and decoding of signs. According to her, for the cognitivists “non-coded communication exists and functions essentially in the same way whether or not it is combined with the coded one”. Jacques Derrida also works to extend the concept from merely transmitting semantic meaning in his essay “Signature Event Context”. This will be more fully discussed in Chapter 2.

¹³⁷ Chinoy 1976, 3.

¹³⁸ Chinoy 1976, 3.

¹³⁹ Paavolainen 2018, 92.

¹⁴⁰ Chinoy 1976, 3.

To conclude this introduction, I will sum up the main themes and structure of the study. The main research question of this study concerns the advantages of applying the philosophical concept of performativity in performance analysis. According to the deconstructive elaborations of the concept, this can, ultimately, be broadened to a question of discursively constructed subject positions and eventually also to a matter of norms and ethics. Regarding the theatrical work of art, the question about the construction of identities or subject positions concerns both the identities and positions represented as well as those created in the process for the work of art itself. Regarding the positions that are created in the process of the production, both the identities imagined for the creators and the identities imagined for the spectators matter equally. These will be investigated in the study by observing, interpreting and analysing selected aspects of the production which has been chosen to be the case study of this research. These aspects are first explored on the level of representation, then on the level of the context and framing, and third, with regard to the conventions and norms of the subject positions within the theatrical discourse of the time.

The following chapter will focus on the concepts of the performative and performativity. First, I will consider the most influential interpretations and debates in the philosophical trajectory of the concept, and second, the ways it has been discussed in and adapted to the fields of theatre, drama and performance studies. At the end of the chapter, I will outline how the concept is defined and adapted in this study.

In Chapter 3, the questions concerning representation will be discussed and they include first, the representations that the production creates of people as individuals and as members of the community, their relationships, the society, and the depiction of the social environment. This part of the analysis will lean on the guidelines of phenomenologically oriented performance analysis as outlined mainly by Bert O. States. Since the overall topic of this study concerns the performative powers that operate in a theatre performance, I will not dwell further on phenomenology but will restrict the discussion to the approach it suggests regarding the constitution of the object of analysis. Thus, Chapter 3 answers the questions about the performative power which operated through the images on the stage in the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*.

Chapter 4 focuses on the contexts and framing of the production. Willmar Sauter describes the context to be the external circumstance that for the major part defines the communication for both the performer as well as for the spectator.¹⁴¹ Because the case study production of this research contains texts – both written and unwritten – from different points in Finland’s history during the past century, the time span is of particular importance. Furthermore, the lapse of time also proves to be the main theme in the production. This leads to the re-evaluation and expansion of the concept of context. Mikko Lehtonen suggests that instead of seeing context as the external circumstance we should rather understand it as con-texts or co-texts, texts that are always present in those texts they are related to as contexts. In this way the texts that follow each other as con-texts are always present within each other, and participate both in the process of the creation and interpretation of their con-texts. Therefore, and with the concept of discourse, the division into the internality and externality of the context becomes dismantled, texts and con-texts relate to each other, and contexts can be seen as cultural resources which participate in the meaning making of the texts.¹⁴² In order to discuss this aspect in relation to my case study production I will adapt the concept of chronotope (chronos = time, topos = place) which Russian literary scholar Mihail Bakhtin introduced in his analysis concerning the history of novel. This analysis creates an understanding of the representations of time and space performed in the production as well as an understanding of the reciprocal relations of the production and its con-text. In addition to this twofold discussion about the contexts, I will include the concept of framing beside the concept of context as suggested by Mieke Bal.¹⁴³ According to Bal, framing as a word expresses both the activity of some agent as well as a temporal process, unlike context, which merely refers to relatively static data.¹⁴⁴ I consider both of these viewpoints to be relevant regarding my case study. There are the evident circumstances which quite unavoidably constitute the (external) context of the production. There are also the several co-texts, which for those who are aware of them quite as unavoidably constitute the discursive context for

¹⁴¹ Sauter 2000, 9.

¹⁴² Lehtonen 2000, 111.

¹⁴³ Bal 2002, 134.

¹⁴⁴ Bal 2002, 135–136.

the production. Finally, there are actively created framings which aim at producing guidelines for the interpretation of the production. Thus, Chapter 4 will answer the questions concerning contexts as well as framings that are associated with the case study.

The questions about identification prove to be meaningful contextual concerns of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, but they appear meaningful also regarding the fictional content and the mise-en-scène. Thus, the aspect of the contexts as cultural resources – both external and internal to the text – is strongly manifested in the case study production. A very evident manifestation of this is created when the performance on the stage seems draw from the lives of its authors. The production includes images which turn out to be references to Algot Untola's biography and director Holmberg's own professional history. Hence the production includes structures of mise-en-abyme, embedded images which consist of contextual topics. The images of the production are also reminiscent of a palimpsest, a writing pad that has been reused by scraping away the earlier text and writing on it anew; the old text can, however, be found underneath the new one. With its layers of works, creative agents, and contexts which are embedded in the production, *Tulitikkuja lainaamassa eli elämän ihmeellisyys* calls attention to the strata of time within the fictional story as well as in the performance and its framings. These stratifying layers offer a particularly illuminating material for an analysis that focuses on performativity because the stratification points at the ruptures between the conventionally determined illocutionary forces of the performatives and their perlocutionary effects, whether successful or unsuccessful.

In Chapter 5 I will focus on the questions of identification or subject positions that become interpellated and performed in the communicative event of the performance of my case study production and ask what kind of subject positions the participants of the event offer to each other. The term interpellation originates from Louis Althusser and it has been adopted by Judith Butler to complement J. L. Austin's ideas on speech acts. Butler sees a combining conceptual surface between Austin and Althusser in ritual that makes the conventional functionality of a speech act possible for Austin and

offers material emergence for Althusser's ideology.¹⁴⁵ Whereas Austin's theory implies that the speaking subject precedes the speech act, Althusser argues that only a speech act that is directed to the person addressed creates the existence of that person as a linguistic subject.¹⁴⁶ Althusser's classic example of interpellation is a police officer who shouts in the street at a passer-by: "Hey, you there!" This addressing makes the passer-by a subservient to the state authorities, which the police officer represents in the situation. In a theatrical event, roles are not that easily hierarchically defined in terms of power relations. The theatre and the production can be identified as the institutional power and the initiative speaker in the event. However, they get their licence to speak from the audience, the spectators who have paid for their tickets but also, in a country like Finland, where most theatres are heavily subsidized by the state and/or the municipality, the audience authorizes the speech acts of the theatre also in another way: by their presence the spectators represent the authoritative power of the nation state and its people. Therefore, I would say that in theatre the question of subordination and the positions of the addresser and the addressee are ambiguous and shifting locations. Bearing this in mind, I will examine the reciprocally expected subject positions that can be recognized to be expressed in association with the case study production and its reception.

The expectations imposed on the audience by the production and its creators will be interpreted from the strategies of addressing and the dramaturgy of the production. Access to expectations concerning the theatre production is more problematic because the resource material available for examining this aspect is limited. These expectations and how they are met can be read from the reviews and other published texts, but they cannot as such be considered to reflect the opinion of the actual audiences of the production. The quality statements of the reviews represent the expert reception of professionals, whereas opinions of other theatergoers can mainly only be derived quantitatively from the number of tickets sold. These two are, however, interrelated. The critical reception usually includes assumptions about the audience due to the mutual cultural context, and the audience reception is usually more or less influenced

¹⁴⁵ Butler 1997, 24–25.

¹⁴⁶ Althusser 1984, 129.

by the reviews. Chapter 5, thus, includes side by side analysis of the dramaturgy and expressive modes of the case study production and its reception. The dominant aspect in this study is the question about national identity, citizenship and consumerism but intertwined with these, the aspect of class is also examined. One dimension of the discussion of identifications consists of assumptions concerning the theatrical work of art itself.

Finally, in Chapter 6 I draw conclusions about the benefits gained by using the concept of performativity in the analysis of a theatre performance. I also discuss its limitations and possible disadvantages in relation to this study as well as considering further potential elaborations.

Although I have described the conceptual / theoretical / philosophical and aesthetic parts of this study as two separate excavations, there is one theme that connects them: marriage and especially the procedures of establishing marriages. The “I dos” uttered during the wedding ceremony is the best remembered and most often repeated of Austin’s examples when he outlined his concept of the (explicit) performative. In the novel *Tulitikkujä lainaamassa* the major part of the plot consists of the attempts to get married of one of the two main characters, and, also around this plot the depiction of the community introduces several marriages and discussions concerning the topic. So, the thread of this theme will run through and be elaborated throughout my study.

Before going into the analysis of the production *Tulitikkujä lainaamassa eli elämän ihmeellisyys*, I will first move on to examine closer the discussion concerning the concept of performativity and its adaptations in the fields of theatre and performance studies.



Photo Ari Ijäs / TTT theatre.

2 HOW TO DO THINGS WITH A WORN-OUT CONCEPT ?

As explained in the Introduction, the specific concept ‘performative’ discussed in this study originates from J. L. Austin, who formulated it in order to distinguish utterances that do things (like promises, bets and orders) from utterances that describe how things are (statements).¹ The main source to introduce the idea is *How to Do Things with Words*, first published in 1962. It is a book by Austin that Austin did not write. It was put together posthumously from his notes for the series of twelve lectures which he gave at Harvard University in 1955. These notes were a rewritten version of his earlier lecture series that he had given several times at his home university in Oxford. The content of the notes varied from “full and written as sentences” to more fragmented and abbreviated remarks towards the end part of the lectures. Hence, the editors used the notes of those who attended the lectures in addition to Austin’s later recorded lectures on the topic in order to complete the discussions.² James Loxley and Mark Robson have studied Austin’s original notes, which are preserved in the Bodleian Library, and they point out that Austin’s theory was more in the process of development than a completed and fully argued form during the time he gave his lectures.³ This uncompleted nature might be one reason for the controversial insights about the theory that have arisen since Austin’s early death. Austin’s theory has provided a source for very varying readings both among those who consider themselves successors of his work as well as among those who have positioned themselves as his critics. Even attempts to “save Austin from himself” have been made.⁴ To acknowledge the processual nature of the theory, I mainly prefer to talk about Austin’s theorization rather than about his theory, to indicate a processual rather than a static consideration.

¹ Austin 1961, 220, 222, 224; Austin 1975, 3–6, 12.

² J. O. Urmson, Preface to the First Edition, in Austin 1975, v–vii. Austin’s BBC radio lecture on performative utterances was published in a collection *Philosophical Papers* (1961).

³ Loxley & Robson 2013, 2.

⁴ Felman 1983, 134. “Saving Austin from Austin” is not originally Felman’s verbalization of this kind of activity, but has earlier featured as a chapter title in Jerrold Katz’s book *Propositional Structure and Illocutionary Force* (1977), who explicitly stated that such an operation would be needed.

Shoshana Felman pays attention to the titles of Austin's works and admires his sense of humour: "*How to Do Things with Words* exploits in an ironically witty fashion the conventional formula of how-to manuals". The title refers to two self-help classics, *How to Win Friends and Influence People* and *How to Stop Worrying and Start Living*.⁵ Austin's title has also inspired followers of which the heading of this chapter is but one.⁶ But why call the concept 'worn-out', like I do, and why take up such a concept? Worn-out could equally be characterized as well-thumbed; there are a lot of different fingerprints all over the concept and it has been stretched here and there when being drawn in different directions to serve various purposes. Hence worn-out. But why use it, then, why mix my own fingerprints with that same mess, why stretch the concept into one more direction? The answer is because I believe the concept still has power to work for the purposes for which I want to employ it, namely to analyse the discursive and material forces and their mutual interaction that are operative in a theatre performance.

In this chapter I will consider the theory of performatives and performativity and their adaptations to drama, theatre and performance studies. The first three sections give a selected summary of the manifold elaborations based on Austin's work mainly in the fields of philosophy and literary studies. They include first a brief contextualization of Austin's and his successors' and interpreters' theorizations with respect to the larger framework of Ordinary Language Philosophy. This discussion focuses on the more recent insights of this philosophical orientation. Second, I will introduce two exemplary oppositional readings of Austin in literary studies. The

⁵ Felman 1983, 122. Both *How to Win Friends and Influence People* and *How to Stop Worrying and Start Living* are written by Dale Carnegie and were first published in 1936.

⁶ Here are some examples from article titles which are modified according to and obviously play with the title of Austin's book: "How to Refer to One's Own Words" by Anita Mittwoch (1977); "How to Look As If You Aren't Doing Anything with Words: Speech Act Qualification" by Robin Lakoff (1980); "How to Do Nothing with Words, or 'Waiting for Godot' as Performativity" by Richard Begam (2007); "How to Do Things with Words and Texts: Literature and Rewriting as Performance in Lloyd Jones' *Mister Pip*" by Nil Korkut-Nayki (2012); "How to Do Things with Tense and Aspect: Performativity before Austin" by Igor Z. Zagar (2011); and "How to do things with mystical language : Marguerite d'Oingt's performative writing" by Catherine Muller (1999). Also, two or three chapter headings in William B. Worthen's book *Drama: Between Poetry and Performance* (2010) which will be discussed in Chapter 2.2, are variations on the same theme: "Corrupt Stuff; or, Doing Things with (Old) Words" and "Doing (unspeakable) things with words" do that obviously, but even the title of the chapter on Ibsen's *Rosmersholm*, "Can We Act What We Say?" connects to Austinian theory via Austin's student, philosopher Stanley Cavell. His first book's title *Must We Mean What We Say?* clearly provides the model for the chapter title.

second section will provide a summary of the debate between Jacques Derrida and John R. Searle which took place at the beginning of the 1970's and has widely influenced the readings of Austin's theory ever since. So, instead of a chronological introduction to the development of the theory, I will proceed in a more scattered manner which I find does more justice and better explains the controversial and confusing appearance of Austin's heritage. After tracing the controversies, I will discuss a reconciling insight of philosopher Stanley Cavell, a former student of J. L. Austin. As I see it, Cavell's work on Austin's ideas has been more consistent and long-lasting than any others. Nevertheless, it has not had as much influence as the contrasting views of Derrida and Searle. Therefore, I will introduce Cavell's line of thinking about performativity as its own discussion. Finally, as quite an independent adaptation, possibly even a transplantation of the concept of performativity, I will discuss Judith Butler's move to use performativity in order to theorize the formation of gender. Sections 2.4. and 2.5. then focus on the adaptations of Austin's ideas in drama, theatre and performance research and will summarize, again selectively, the theoretical discussion that concerns performativity of theatre performance and performances in general. These adaptations are varyingly related to the philosophical and literature studies' readings of Austin's and his successors' and critics' insights. Some of these adaptations are closely and explicitly derived from these insights, some bear more implicit or hardly any connection to them. To end this theory chapter, I will formulate my own use of the concept of 'performativity' and argue for its motivation and implications in section 2.6.

The criteria for the selection of scholars whose work on speech acts/performative/performativity I discuss in this chapter is twofold.⁷ First, these discussions are those whose traces and reflections mainly feature in the contemporary use of the concepts and terms of performative and performativity in the fields of theatre and performance studies. Second, these discussions form significant crossroads on the route that takes me from Austin's initial ideas to my own understanding of the usefulness of his concepts in contemporary usage. Those issues that have become

⁷ I have excluded from my discussion in this study, for instance, contributions by such influential scholars as Paul de Man, Mary Louise Pratt, Jonathan Culler and Jürgen Habermas.

distinctive for my own interpretation of the theory of performativity emerge from the debates and elaborations I introduce in this chapter. Also, the decision to focus on a relatively limited number of discussions and elaborations rather than covering the area more extensively is an important choice which allows me both to analyse the complexities and perspectives in my selection more thoroughly and to demonstrate my own adaptation with a case study of a production. I fear that parts of the discussion will seem overly detailed, but I must ask the reader for patience. An elaborate analysis is needed to develop my own argumentation from the recycled conceptual material.

2.1 CONTEXTUALIZING AND CASTING AUSTIN: BAZ, FELMAN AND MILLER

In order to follow the turns of the plot in the following sections, a general summary of what Austin introduced in his series of lectures is needed since it became the point of departure for a few interpretations and developments. Austin suggests that the evaluation of all utterances cannot be based solely on the truth or falsity of statements. Beside statements which can be evaluated by true or false criteria, namely constatives in Austin's terminology, there are also utterances which Austin calls performatives, whose function is based on the acts which they perform. Rather than being true or false, these utterances can, according to Austin, be evaluated according to their success or failure: they are either felicitous or infelicitous, in other words happy or unhappy.⁸ However, later in his series of lectures, Austin blurred the binary division and ended up arguing that whether an utterance is constative or performative, hence whether it can be evaluated by truth/falsity criteria or by the felicitous or infelicitous acts it performs, there is, in fact, a performative force operating in all utterances. Thus, all utterances, whether performatives or constatives, perform some kind of acts. He explains this by introducing three different dimensions of acts which operate simultaneously in an utterance: a locutionary act is the meaning and reference of an utterance; an illocutionary act is the conventional act which is associated with the

⁸ Austin 1961, 222, 224; Austin 1975, 3–6, 12, 14.

utterance e.g. its force; and perlocutionary refers to an act performed by saying something e.g. to the effect aspired or achieved by the utterance.⁹ Eventually, Austin ends up claiming that the constative utterances typically become estranged from their illocutionary and perlocutionary dimensions and are merely identified according to their locutionary act even to the extent that the idea of the correspondence with the facts becomes over-simplified. In performative utterances, on the other hand, the attention is focused on the illocutionary force of the utterance to the extent that the utterances' correspondence to the facts is abstracted.¹⁰

The cancellation of the clear dichotomy of constatives and performatives has been an issue for some of those who wanted to "save Austin from Austin" or otherwise correct his theory. Linguist Émile Benveniste found the category of performatives useful as such and opposed the blurring of the distinction. According to Shoshana Felman, Benveniste wanted to "safeguard the formal purity of the constative/performative opposition"¹¹ and therefore he reformulated the theory by excluding Austin's idea of illocutionary forces in speech acts in general. In addition to that, Benveniste also wanted to exclude the possibility of failure regarding performatives and those performatives which have become common phrases, like "I apologize" or "I welcome you". Hence Benveniste accepted only explicit, successful and fully operative performatives to be included in the category of performatives.¹²

One dividing question among those who have continued with the ideas presented by Austin has concerned the stance they have taken towards the larger philosophical frame of Austin's work, namely Ordinary Language Philosophy (OLP) – the school of philosophical thought to which Austin belonged – and its aims and principles.

One of those who turned the theory of the performative away from the framework of OLP was John R. Searle, a former student of Austin and the philosopher probably most commonly thought of as Austin's successor. However, James Loxley points out that Searle's theorization differs from Austin's initial ideas as much as it follows them.¹³

⁹ Austin 1961, 233–235, 238 ; Austin 1975, 94, 98–103, 109.

¹⁰ Austin 1975, 145–146.

¹¹ Felman 1983, 20.

¹² Felman 1983, 19–22.

¹³ Loxley 2007, 47.

Although it has often been suggested, not least by Searle himself, that his is essentially an elaboration or completion of Austin's work, this suggestion is likely to mislead. In taking over, rewriting and extending Austin's investigations, Searle introduced modifications that served to reconfigure central elements in the conceptual architecture, and are in many ways as contentious or problematic as they are influential.¹⁴

What is commonly known as 'speech act theory' can thus more legitimately be considered Searle's theory than Austin's, since his is the development and formulation of the systematic approach to speech acts even though Austin initially introduced the idea that the philosophical study of language should look at speech as action. Contrary to Searle's approach, Austin was rather unsystematic, an issue which Searle criticized and focused on. Searle corrected Austin by pointing out mistakes and incoherence in his discussion and creating a system of conditions and classifications instead.¹⁵ This turn towards a systematic theory was a radical move away from the approach practiced by OLP which, according to Avner Baz, used responsive rather than systematizing methods as its approach. Baz emphasizes that the cases introduced by the ordinary language philosophers were not only more successful but also more faithful to the general approach of OLP when specifically focusing on discussing clearly concrete philosophical problems than when making general arguments.¹⁶

As a philosophical trend, OLP has evoked surprisingly strong emotions among its opponents. At the beginning of *When Words Are Called For: A Defence of Ordinary Language Philosophy* (2012), Baz describes the hostility and theoretical dismissal he discovered while writing the book. This stance is most of all directed at the most famous philosopher of the trend, Ludwig Wittgenstein, and particularly at his later work, but it covers all together the approach commonly known as OLP. Baz, however, believes that neglecting OLP is a mistake.¹⁷ He considers OLP to be important to philosophy because of its particular and targeted critique of Western philosophy,¹⁸ but

¹⁴ Loxley 2007, 45.

¹⁵ Loxley 2007, 17, 23–24, 47–51. Nevertheless, Austin is often counted as one link in the development of the pragmatic turn of linguistics in line with Searle and Grice (Nerlich & Clarke 1996, 4). This has, however, happened at the cost of neglecting what direction Austin as an Ordinary Language Philosopher might have set for his philosophy. Loxley 2007, 22–23.

¹⁶ Baz 2012, 5.

¹⁷ Baz 2012, xii–xiii.

¹⁸ Baz 2012, 2.

also in general because of “the way in which it enables us to bring our words back into contact with our world”.¹⁹ Baz summarizes the core of OLP as follows:

OLP rests on the claim that philosophical difficulties arise when we take our words to express thoughts, or otherwise carry commitments or implications [...] in virtue of something called ‘their meaning’, and irrespective of how we mean or may reasonably be found to mean them [...].²⁰

OLP has often been accused of conflating ‘meaning’ and ‘use’ with each other.²¹ However, Baz emphasizes that this conflation is not a failure or mistake but is a central challenge that OLP presents to traditional philosophy. OLP questions the prevailing conception of meaning which, according to Baz, includes first, the assumption of ‘a meaning’ for each word theoretically separate from the ‘uses’ of the word; second, the assumption of equally independent ‘meanings’ for sentences as constructed of the ‘meanings’ of the words that compose the sentence; and third, that this ‘meaning’ of a word or a sentence is mainly what a word refers to or what a sentence states about the world. This kind of view of language – that first there is the meaning which equals the referent, and from that it follows that words and sentences can be used – is criticized by OLP as being flatly representational and therefore it ignores differences between different kinds of words and the functions that are given to them. Instead, OLP proposes considering the matter in reverse order: to see the uses of a word as primary, “normative for its future employment”, as Baz expresses it. Thus, the uses determine what can be meant with the words.²² Baz refers to Ludwig Wittgenstein, who suggested that “in many cases, ‘the meaning of a word’ would best be explained by saying that the meaning of a word is its use in the language”.²³

In addition to the challenge OLP sets for traditional philosophy and its classical dilemmas, Baz is motivated by the belief that OLP is able “to bring our words back into contact with the world”.²⁴ A similar idea has been presented by Shoshana Felman

¹⁹ Baz 2012, 4.

²⁰ Baz 2012, 3.

²¹ Baz 2012, 11, 23, 38.

²² Baz 2012, 13–20.

²³ Baz 2012, 36.

²⁴ Baz 2012, 4.

in her study of Austin's work first published in English in 1983 under the title *The Literary Speech Act: Don Juan with J. L. Austin, or Seduction in Two Languages*. Felman points at Austin's repeated notions that his theorization reaches beyond words and concerns what the words do regarding 'reality'. This is an aspect which, according to Felman, has usually been ignored in linguistic adaptations of Austin's theory and has also been overlooked in the further theorizations of performativity.²⁵ According to Felman, Austin's theory of the performative includes a "change of status of the referent as such". She compares Austin's theorization to a psychoanalytic approach, specifically as it is practised by Jacques Lacan, and finds commonality in their insights regarding the relation between language and referent. Felman identifies three common theoretical novelties in both theorists' thinking: first, that the referential knowledge can only be intermediated by language; second, she characterizes the referent as not independent but attained only in dialogue; and third, that "the dimension of failure" is fundamental for defining referentiality.²⁶ Felman points out that for both Austin or Lacan:

referential knowledge is not knowledge *about* reality [...] but knowledge that *has to do with reality*, that acts within reality, since it is itself – at least in part – what this reality is made of. The referent is no longer simply a preexisting *substance*, but an *act*, that is, a dynamic movement of modification of reality.²⁷

Nevertheless, Felman emphasizes that neither Austin nor Lacan consider everything to be language. On the contrary, she thinks that they both argue "that language raises the question of its own limit, that language [...] is *not-everything*".²⁸ According to Felman, the asymmetry between meaning and reference and excess of utterance with respect to statement are essential elements of Austin's thinking:

If the language of the performative refers to itself, produces itself as its own reference, this language effect is nonetheless an action, an action that exceeds language and modifies the real: self-referentiality is neither perfectly

²⁵ Felman 1983, 74–75.

²⁶ Felman 1983, 75–77, 82.

²⁷ Felman 1983, 77. Italics in the original.

²⁸ Felman 1983, 85. Italics in the original.

symmetrical nor exhaustively specular, but produces a *referential excess*, an excess on the basis of which the real leaves its trace on meaning.²⁹

Felman also makes the point that readings of Austin's theory have solely focused on the constative aspect of Austin's own communication and have thus quite completely ignored the performative side of it, thus the question 'how does Austin do things with words?' has remained unasked. Contrary to that, Felman herself orientates her reading of Austin's theory towards the performative aspect and investigates what Austin actually does and how, that is, by what means he does it. For this purpose, she constructs a comparison between Austin and Don Juan, the fictive character of, for instance, Molière's play and Mozart's opera *Don Giovanni*.³⁰ What these characters, Austin and Don Juan, have in common is the act of seduction and the theme of scandal. Felman admits to being seduced by Austin, by the openness of his theory as well as the potentiality of scandal.³¹ She encapsulates the goal of Austin's theorization as follows:

The entire effort of the Austinian enterprise is directed at subverting the *cognitive evidence* inherent in the constative. This general problematization of the presumption of "knowing" is constantly enacted through the nervous energy of humor. [...] Still, humor constitutes not only an assault on knowledge but also an assault on power, on repression in every sense of the word – political or analytical.³²

Because of this subversive activity of humour, Felman considers Austin, as well as Don Juan, to be an iconoclast who subverts even his own authority. According to Felman, Austin's humour lies first and foremost in his titles. Titles like "How to Do Things with Words", "A Plea for Excuses" and "Three Ways of Spilling Ink" are, according to Felman, "above all, jokes".³³ Since the title is always a kind of promise – a promise of the content to follow – joking with the title turns into self-subversion.

²⁹ Felman 1983, 80. Italics in the original.

³⁰ These two works, Molière's play and Mozart's opera, are Felman's two main sources for the widely adapted myth of Don Juan; the libretto for the opera was written by Lorenzo da Ponte. Felman 1983, 10.

³¹ Felman 1983, 73.

³² Felman 1983, 120. Italics in the original.

³³ Felman 1983, 121–123.

What Austin's titles do, through humor, is to suspend their own entitlement – their own authority. The titles, as titles, are promises (promises of new subjects, promises of authorial authority, promises of knowing or learning [...]) – and, at the same time, the titles call into question their own right to promise, subvert their own promise. This amounts to saying that the titles, drops of spilled ink, only *do* something – with wit – by suspending their own authority to *say* something.³⁴

By drawing a parallel between the title and the promise – Austin's titles as promises about the content to follow and Don Juan's promises of marriage to every woman he wants to seduce – Felman validates her vision of Austin's Don Juanism and “playing the devil”.³⁵ She backs up her insight of Austin's subversive attitude by quoting Austin himself:

To feel the firm ground of prejudice slipping away is exhilarating...³⁶

What we need to do for the case of stating, and by the same token describing and reporting, is to *take them a bit off their pedestal*.³⁷

I distinguish five very general classes ... They are ... quite enough to *play Old Harry with two fetishes* which I admit to an inclination to play Old Harry with, viz. (1) the true/false fetish, (2) the value/fact fetish.³⁸

The “God” against which Austin's devil playing is directed, according to Felman, at the concept of theory in general: theory usually takes itself and is taken seriously, it underwrites the thesis and values proposed by itself and thus sets itself as an authority. It is this seriousness that Austin attacks, not by un-seriousness, but by undecidability: leaving undecided whether he is being serious or not, blurring seriousness and un-seriousness.³⁹ Felman also considers the element of failure to be essential for Austin; it is essential both for the performative speech act as well as for the theory about it. Not only do the conditions for felicitous performatives become visible through the

³⁴ Felman 1983, 126. Italics in the original.

³⁵ Felman 1983, 121–127.

³⁶ Austin 1975, 61. Quoted in Felman 1983, 121.

³⁷ Austin 1961, 236–237. Quoted in Felman 1983, 121, italics in the original.

³⁸ Austin 1975, 151. Quoted in Felman 1983, 121, italics in the original.

³⁹ Felman 1983, 131.

examples of failure, but also it is the possibility of failure that constitutes a performative speech act in the first place. According to Felman:

Infelicity, or failure, is not for Austin an accident of the performative, it is inherent in it, essential to it. In other words, like Don Juan, Austin conceives of failure not as external but internal to the promise, as what actually constitutes it.⁴⁰

However, a totally different picture of Austin and his endeavour also exists and it casts Austin in a completely opposite role than Felman does. In his book *Speech Acts in Literature*, J. Hillis Miller first provides an introduction to Austin's theory and, like Felman, he enjoys the humorous and playful tone of Austin's rhetoric, empathizing this point by producing an equally playful and witty presentation of his own reading of Austin. Nevertheless, beside the appreciation of Austin's style runs a vein of suspicion regarding both Austin's motives as well as his person, a theme to which I will return soon.

There are some significant differences between the readings of Felman and Hillis Miller. One difference is in their approaches: while Felman reads *How to Do Things with Words* by contextualizing it in respect to other texts and exploring the general argumentative elaboration of the theorization, Hillis Miller produces a close reading of the book analysing the details of the text. Another difference is that while Felman does not question the performative element of the text, or more precisely, Austin's deliberate use of it, Hillis Miller makes an explicit assumption that Austin intends his theorization to be "constative"⁴¹ but ends up being "performative" – probably unconsciously, but as Hillis Miller speculates "one can never be sure of that with someone as smart as Austin was".⁴² However, Hillis Miller does not speculate what difference it would make to his reading had Austin employed the performative aspect deliberately, but proceeds completely from the assumption that the claims in the text were intended to be taken seriously as such. Thus, he expects Austin to proceed from an understanding of language against which his theoretical orientation was targeted,

⁴⁰ Felman 1983, 66.

⁴¹ Miller 2001, 21.

⁴² Miller 2001, 39–40, 55.

at least according to the opinions of, for instance, Shoshana Felman, discussed above, and Avner Baz from the viewpoint of the larger context of OLP.⁴³

Hillis Miller's analysis of Austin includes the exploration of examples and metaphors that Austin uses as well as his choices of words and pronouns. This investigation leads him to consider Austin a firm guardian of morals, "entirely faithful to the implicit charge of the post he held as the White's Professor of Moral Philosophy in Oxford". According to Hillis Miller, Austin's examples reveal his ideological stance, which is unambiguously hierarchical and, among other things, misogynist.⁴⁴

His examples indirectly assert and reinforce a powerful set of presumptions: the ideal of the male at the top in full possession of his "I," speaking from a position of authority in the right circumstances, with the conventions and the law all already firmly in place, and then women, animals, poets, "low types," actors and actresses, soliloquizers who mutter *sotto voce*, and so on, beneath the men of authority, firmly kept in place.⁴⁵

Based on his analysis, Hillis Miller also extracts a clear understanding about the true nature of Austin's effort:

How to Do Things with Words also reinforces a certain vision of history, as well as of class and [...] of race. This vision of history has the white male English philosopher, not surprisingly, as its evolutionary goal. This superior man is ceaselessly at work purifying the dialect of the tribe, making distinctions, therefore making law and its enforcement possible, as was not the case for our primitive ancestors who spoke in one-word sentences that were vague and ambiguous. For all his homage to ordinary language, Austin wants to make it better. He believes the philosopher [...] is the man to do it. *How to Do Things with Words* is the manifesto [...] that establishes that right.⁴⁶

Hillis Miller is not alone in his interpretation of Austin and his motives and goals. Eve Kosofsky Sedgwick and Alan Parker also pay attention to Austin's choices of words in their Introduction to a collection of articles published as a book called *Performativity and Performance*. Their focus is on Austin's remark in which he limits

⁴³ A third figure to join Felman and Baz is Timothy Gould. His viewpoints will feature in Chapter 5.

⁴⁴ Miller 2001, 43, 49–51.

⁴⁵ Miller 2001, 58.

⁴⁶ Miller 2001, 58.

his consideration of performatives and performativity to utterances “that are issued in *ordinary* circumstances”.⁴⁷ The remark which has troubled many literary, theatre and performance scholars appears in *How to Do Things with Words* as follows:

[A]s utterances our performatives are also heir to certain other kinds of ill which infect all utterances. And these likewise, though again they might be brought into a more general account, we are deliberately at present excluding. I mean, for example, the following: a performative utterance will, for example, be in a peculiar way hollow or void if said by an actor on the stage, or if introduced in a poem, or spoken in soliloquy. This applies in a similar manner to any and every utterance – a sea-change in special circumstances. Language in such circumstances is in special ways – intelligibly – used not seriously, but in ways parasitic upon its normal use – ways which fall under the doctrine of the etiolations of language. All this we are excluding from consideration.⁴⁸

Sedgwick’s and Parker’s reading of it extends to identify a combination of antitheatrical and homophobic tendencies in Austin’s formulation:

What’s so surprising, in a thinker otherwise strongly resistant to moralism, is to discover the pervasiveness with which the excluded theatrical is hereby linked with the perverted, the artificial, the unnatural, the abnormal, the decadent, the effete, the diseased. We seem, with Austinian “etiolation,” to be transported not just to the horticultural laboratory, but back to a very different scene: the Gay 1890s of Oscar Wilde. Striking that, even for the dandyish Austin, theatricality would be inseparable from a normatively homophobic thematics of the “peculiar”, “anomalous, exceptional, ‘non-serious’”.⁴⁹

These readings, which seem to accumulatively demonize Austin, possibly echo or parallel the dismissive and aggressive voices that Avner Baz reports having encountered when writing his book about OLP. The readings have also been influential and been repeated in theatre and performance studies.⁵⁰ On the other hand, their entertainingly dramatized rhetoric could in a way also be seen to reflect the colourful and entertaining tone of Austin’s text as does Felman’s cheerful reading,

⁴⁷ Kosofsky Sedgwick & Parker 1995, 5, Austin 1975, 22.

⁴⁸ Austin 1975, 21–22. Italics in the original.

⁴⁹ Kosofsky Sedgwick & Parker 1995, 5.

⁵⁰ Austin’s assumed antitheatricalism is frequently highlighted when performativity is discussed in the fields of theatre and performance studies (see e.g. Jackson 2004, 188; Schechner 2002, 110; Reinelt 2002, 203).

only here Austin is cast in the role of the villain, the opponent of the hero, instead of the protagonist who is subject to hubris and hamartia when pursuing his own insight. Thus, in comparison to Felman's narrative, the genre changes from comedy to melodrama.

2.2 AN OPEN CONFLICT OF HERITAGE: DERRIDA AND SEARLE

The signpost for readings that regard Austin as a moralist is Jacques Derrida's insight into the theory of performativity which he presented in his article "Signature Event Context". It was first presented as a paper in a French-speaking conference in Montreal in 1971 and was published in the conference proceedings. The theme of the conference was communication and thus Derrida's commentary on Austin's work focuses on the viewpoint of exploring it in this respect. In the following year Derrida's essay was published in a collection entitled *Marges de la Philosophie*. The first English translation appeared in a serial publication *Glyph*, in its first volume in 1977, and was accompanied by a response by John R. Searle called "Reiterating the Differences: A Response to Derrida". This was in turn followed by Derrida's reaction which was titled "Limited Inc a b c ..." published in *Glyph* vol. 2 (1977). Later Derrida's contribution to the debate was collected in a book *Limited Inc* (1988). Searle did not give permission to publish his essay in the collection, but instead a brief summary of its content is included. The book ends with a continuation on the theme of performativity in Derrida's essay "Afterword: Toward an Ethic of Discussion". Derrida has also continued to elaborate his insights on performativity with respect to the broader theme of ethics even in his later texts in recent years.

The serial publication *Glyph*, the initial field of the Derrida / Searle debate, was founded to be a forum to bring together the thinkers and thoughts from the so-called "Continental" and "Anglo-American" camps of philosophy and it claimed as its task to import the "concepts developed in the wake of French structuralism into a radically different intellectual milieu – that of contemporary Anglo-American thought".⁵¹ After

⁵¹ *Glyph I* (1977), backcover.

his “Reply”, Searle did not continue to engage in the debate with Derrida; he merely commented on Derrida and his work in an article in the *New York Review of Books* in a manner which Derrida found insulting, as he expressed it in the “Afterword”.⁵² In the following, I will discuss the Derrida / Searle debate at length because of its wide influence but also because of its complexity. At stake is not only an interpretation of a theory but also politics and power relations within the academic world as well as the competition between different methodologies and discursive strategies that do not seem to allow any encounter of mutual interest whatsoever. At several points in the debate, the issues that are discussed seem to get lost in the competition for rhetorical point scoring; Derrida and Searle are not only responding to each other’s arguments but also – and maybe at some places even first and foremost, to each other’s ways of presenting their argumentation. Thus, in this respect the “How to...” question of Austin’s title as well as his initial questions concerning the “saying and doing” seem ironically appropriate; the whole debate extends far beyond what has been said to what has been done by the sayings. Therefore, to make these competing rhetorical strategies and their differences visible and to treat them as the essential part of the discussion that they are, I will be using quite a lot of citations in this part of the study, and some of them will be rather long.

Since Derrida’s essay “Signature Event Context” was first written for a conference on communication, this concept is the leading theme of his discussion. He starts by questioning the concept of communication as merely transmitting meaning and arguing that “the word *communication* [...] designates nonsemantic movement as well.”⁵³ Before turning to Austin and speech act theory, Derrida discusses some thoughts of French 18th-century philosopher Condillac, as well as of Edmund Husserl, the forefather of phenomenology. However, Austin is the main interlocutor of Derrida’s essay which is apparent from the citation from *How to Do Things with Words* which opens the text as its motto.⁵⁴ Derrida’s inspection of Austin’s theorization relates to his discussion of communication in four ways: first, Derrida

⁵² Derrida 1988, 139–140, 158 (ftn 12).

⁵³ Derrida 1988, 1.

⁵⁴ Derrida 1988, 1. “Still confining ourselves for simplicity to *spoken* utterance.” Austin, *How to Do Things with Words*.

sees that Austin considers speech acts “as acts of communication”; second, the notions of illocution and perlocution designate the communication of force rather than the communication of thought-content; third, a performative utterance does not refer outside itself by describing something, but its internal structure functions to produce or transform a situation; and fourth, regarding the analysis of performative utterances, Austin replaced the truth value with the value of force. With respect to these four points, Derrida states that, “it might seem that Austin has shattered the concept of communication as a purely semiotic, linguistic, or symbolic concept”.⁵⁵ Nevertheless, in spite of finding Austin’s analysis “patient, open, aporetic, in constant transformation, often more fruitful in the acknowledgement of its impasses than in its positions”, Derrida sees a constantly appearing problem; locating and demonstrating this problem is the main theme of Derrida’s discussion of Austin.⁵⁶

In his critique of Austin, Derrida points out that what Austin leaves outside of his scope of observation as a non-serious and quotation-like exception is actually a variation of general iterability without which a successful performative utterance could never exist.⁵⁷ Derrida is convinced that the iterability of an utterance is as essential as criteria⁵⁸ as the circumstances which Austin regards as decisive⁵⁹ as far as the success of a performative is concerned. Derrida argues that in order to become understood as a performative the utterance must be recognized as a “coded” iterative utterance, i.e. a kind of citation. Hence, the question in the difference between aesthetic usage of a performative and a “pure performative” is not about the juxtaposition between iterability and non-iterability but that the nature of the iterations is different. This has its consequences for the position of intention. Austin counts intentionality among the things that influence the success of the performatives; the faults in the category of intention lead not to misfires, which is the first category of infelicities, but to abuses.⁶⁰ Derrida states that stressing the iterative nature of the performative utterance does not make the category of intention disappear but as a

⁵⁵ Derrida 1988, 13.

⁵⁶ Derrida 1988, 14.

⁵⁷ Derrida 1988, 17.

⁵⁸ Derrida 1988, 18.

⁵⁹ Derrida 1988, 15.

⁶⁰ Austin 1975, 15–16.

consequence its position becomes less dominant.⁶¹ In the conclusion of the essay, Derrida returns to the more general approach with respect to the concepts of communication and writing and the relation between the two, regarding which he has three arguments. First, writing / communication is not reducible to a means of “transference of meaning, the exchange of intentions and meanings [...], discourse, and ‘the communication of consciousness’” and that instead of the “end of writing that would restore [...] a transparency or an immediacy to social relations” there is an “increasingly powerful historical expansion of a general writing [...], of which the system of speech, consciousness, meaning, presence, truth, etc., would be only an effect”. Second, the intervention of this writing, which Derrida paraphrases as “a *dissemination* irreducible to *polysemy*”, exceeds or splits “the semantic horizon that habitually governs the notion of communication”. In the third point of his conclusions, Derrida speaks for the practice of *paleonymics*, which he at the time developed in the collections *La Dissémination* and *Positions*, both published in French in 1972. By paleonymics Derrida means the usage of old names for new concepts as a strategy of deconstruction to “put into practice a *reversal* of the classical opposition *and* a general *displacement* of the system.” This is needed because, according to him: “an opposition of metaphysical concepts (e.g. speech/writing, presence/absence, etc.) is never a confrontation of two terms but a hierarchy and the order of a subordination.” Therefore, he also insists on retaining the old word ‘writing’ for the regenerated concept.⁶² Thus, the main line of argumentation in Derrida’s essay concerns his conceptual elaboration of communication as general writing, which Derrida also sometimes terms *arche-writing*; this argumentation is a continuation of Derrida’s other works, for instance *Of Grammatology* (1967). Derrida’s discussion of Austin, the performative and speech act theory is part of this argumentation, and as such, not an independent critique provoked by Austin’s ideas.

In his response to Derrida, Searle accuses him of misreading Austin.⁶³ Searle lists five points in which Derrida’s critique is wrongly argued. First, Derrida has

⁶¹ Derrida 1988, 18–19.

⁶² Derrida 1988, 20–21.

⁶³ Searle 1977, 198.

misunderstood the “status of Austin’s exclusion of parasitic forms of discourse from his preliminary investigations of speech acts”.⁶⁴ According to Searle:

Austin’s exclusion of these parasitic forms from consideration in his preliminary discussion is a matter of research strategy; he is in his words, excluding them “at present”; but it is not a metaphysical exclusion: he is not casting them into a ditch of perdition, to use Derrida’s words.⁶⁵

Second, Searle reacts to Derrida’s reading of the tone of Austin’s expression about the parasitism and states that Austin’s choice of words is completely free of moral judgment:

Derrida supposes that the term “parasitic” involves some kind of moral judgment; that Austin is claiming that there is something bad or anomalous or not “ethical” about such discourse. Again, nothing could be further from the truth. [...] Such parasitism is a relation of logical dependence; it does not imply any moral judgment and certainly not that the parasite is somehow immorally sponging off the host. (Does one really have to point this out?)⁶⁶

Searle also points out that Derrida was mistaken to think that Austin did not count “parasitic discourse” as part of ordinary language and emphasizes that the term was meant to oppose “technical or symbolic or formalized language such as occurred in mathematical logic or in the technical terminology of philosophy”.⁶⁷

In the third point of his critique, Searle accuses Derrida of conceptually confusing the three separate phenomena of iterability, citationality and parasitism, and again stresses that Austin does not exclude either citationality or iterability from the category of performatives.⁶⁸

On a sympathetic reading of Derrida’s text we can construe him as pointing out, quite correctly, that the possibility of parasitic discourse is internal to the notion of language, and that the performatives can succeed only if the utterances are iterable, repetitions of conventional – or as he calls them “coded”

⁶⁴ Searle 1977, 204.

⁶⁵ Searle 1977, 205.

⁶⁶ Searle 1977, 205.

⁶⁷ Searle 1977, 206.

⁶⁸ Searle 1977, 206–207.

– forms. But neither of these points is in any way an objection to Austin. Indeed, Austin’s insistence on the conventional character of the performative utterance in particular and the illocutionary act in general commits him precisely to the view that performatives must be iterable, in the sense that any conventional act involves the notion of the repetition of the same.⁶⁹

Searle’s fourth and fifth points extend from his criticism of Derrida’s reading of Austin and concern Derrida’s overall argumentation, first, about the hierarchical relations between writing and spoken language which Derrida, according to Searle, falsely assimilates with the relation between fiction and nonfiction, and second, about the position that intention has in the processes of meaning and communication. He concludes his essay by arguing against Derrida’s insight about the relation between iterability and intentionality, saying that “[t]he iterability of linguistic forms facilitates and is a necessary condition of the particular forms of intentionality that are characteristic of speech acts”.⁷⁰

Derrida’s reaction was fierce; in his later essay “Afterword: Toward the Ethics of Discussion”, he notes that the essay “Limited Inc a b c ...” which responded to Searle’s critique “did not resemble any other text bearing [his] signature”.⁷¹ In that connection Derrida also acknowledged that “Limited Inc...” is a rather difficult as well as aggressive text. However, he emphasized that he still felt the aggression he experienced from Searle was far more violent.⁷² In fact, the violence of the academic discourse was one of the main topics of “Limited Inc abc...”.

[W]hat went on more than ten years ago around *Sec* and “Limited Inc...” concerned above all our experience of violence and of our relation to the law – everywhere, to be sure, but most directly in the way we discuss “among ourselves,” in the academic world. Of this violence, I tried at the time to *say* something. I also tried, at the same time, to *do* something.⁷³

⁶⁹ Searle 1977, 207.

⁷⁰ Searle 1977, 208.

⁷¹ Derrida 1988, 152.

⁷² Derrida 1988, 113–114.

⁷³ Derrida 1988, 111.

“Limited Inc a b c ...” was first published in the second volume of *Glyph* and later in the afore- mentioned collection entitled *Limited Inc* (1988). The title of the essay is explained at the beginning of the essay in a discussion which is an elaboration inspired by Searle’s handwritten copyright mark on the manuscript of his “Reply” that was sent to Derrida before its publication. This copyright mark and the first footnote of the essay, which indicates Searle’s acknowledgements to the persons to whom he expresses his indebtedness, leads Derrida to speculate on the authorship of Searle’s essay. Since the appeal of the footnote is placed in the title and is attached to Derrida’s own name, he concludes that even he himself might be partially involved in the writing of Searle’s essay:⁷⁴

If John R. Searle owes a debt to D. Searle concerning this discussion, then the “true” copyright ought to belong [...] to a Searle who is divided, multiplied, conjugated, shared. What a complicated signature! And one that becomes even more complex when the debt includes my old friend, H. Dreyfus, with whom I myself have worked, discussed, exchanged ideas, so that if it is indeed through him that the Searles have “read” me, “understood” me, and “replied” to me, then I, too, can claim a stake in the “action” or “obligation,” the stocks and bonds, of this holding company, the Copyright Trust. And it is true that I have occasionally had the feeling [--] of having almost *dictated* this reply. “I” therefore feel obliged to claim my share of the copyright of the *Reply*.⁷⁵

Derrida continues questioning the authorship of Searle’s “Reply” by naming the persons responsible for it “three + n authors” and later, in French “Société à responsabilité limitée, “normally abbreviated to *Sarl*”. Limited Inc is not an exact English translation but, according to Derrida, “it is not unrelated to those terms, for it pertains to the same legal-commercial context”.⁷⁶ This legal-commercial terminology has also, as Derrida acknowledges, “the supplementary advantage of enabling [...] to avoid offending individuals or proper names in the course of an argument that they might now and then consider, wrongly, to be polemical”.⁷⁷ Nevertheless, even though elaborated through a discussion of co-authorship, the term ‘Sarl’ bears visible

⁷⁴ Derrida 1988, 30–31.

⁷⁵ Derrida 1988, 31.

⁷⁶ Derrida 1988, 36.

⁷⁷ Derrida 1988, 36.

resemblance to Searle to which Derrida also refers by mentioning the subtraction of two e's.⁷⁸

Finally, the argument evolves into a critique about Sarl – or Searle – claiming an unjustified monopoly on Austin's heritage. This seems to be the main target of the play with this legal-commercial terminology and, in general, one of the major themes in the whole debate between Derrida and Searle. Derrida addresses Sarl as "the auto-authorized heirs of Austin"⁷⁹ but later partly explicates this to concern Searle or what he represents, due to his other writings than the *Reply*:

[I]t may very well be not Searle himself, as a whole, or even in part, but in the final analysis a "front," something making its way beneath Searle's more or less indebted or mortgaged signature; something identifying itself so much with Austin that it can only read *Sec* [Derrida's abbreviation for his essay "Signature Event Context"] feverishly, unable to support the fact that questions might be posed serenely concerning the limits or presuppositions of Austin's theory. Or at least unable to tolerate this when it is done by *others*. It is this last feature that I find most interesting: what characterizes a self-proclaimed heir [...] is the fact that, doubting his own legitimacy, he wishes to be the only one to inherit and even the only one, [...] to break down, now and then, the filial bond of identification; he alone shall have the right to criticizing or correcting his teacher, defending him before the others at the very moment of murderous identification, of parricide. [...] Thus, Sarl would like to be Austin's sole legitimate heir *and* his only critic.⁸⁰

Apart from this challenge that Derrida presents in respect to Austin's intellectual heritage, other issues that I feel the need to discuss from Derrida's essay are first, the general topic of "confrontation" and second, the multifaceted question about misreadings and misunderstandings of which the interlocutors of the debate, Searle and Derrida, accuse each other. The question whether the respective reactions to each other's essays by Derrida and Austin/Searle can be called a confrontation, is also brought up at the beginning of "Limited Inc a b c ..." as a response to Searle's claim, and it keeps reoccurring in the course of the essay. When discussing it, Derrida adopts the same sarcastic tone which he uses to point at the "self-proclaimed heritage". In the discussion about the confrontation, this tone is also part of the topic, since it includes

⁷⁸ Derrida 1988, 36.

⁷⁹ Derrida 1988, 37.

⁸⁰ Derrida 1988, 42.

the consideration of the dichotomy of serious/non-serious which has been the rub in respect to Austin's theory since Derrida's contribution. The tone of Derrida's writing varies from playful to spiteful mockery and to more serious nuances when he discusses thoroughly Searle's complaints about how Derrida misunderstands Austin and shows in detail how Searle himself misreads Derrida's essay. Besides this, Derrida explicates his argumentation in "Signature Event Context" to which in "Limited Inc a b c ..." he refers to as *Sec*. This latter part takes up most of the almost 80-page long essay and is, according to Derrida himself, the main content of the essay.⁸¹ I will discuss these explications selectively, summarizing it according to what I find the most relevant to my own adaptation of the concept of performativity.

Searle starts his "Reply" by saying that "[i]t would be a mistake [...] to regard Derrida's discussion of Austin as a confrontation between two prominent philosophical traditions". Derrida announces his agreement with Searle in this matter, but clarifies that in his opinion this confrontation is not possible because the interlocutors are not unambiguously identifiable as representatives of opposing philosophical traditions. Indeed, not even the identities of the interlocutors are self-evident. I quote at length Derrida commenting on Searle/Sarl:

By the speech acts of the *Reply*, by their structure composed of denial, seduction, coquettishly fascinating underneath the virile candor, initiating a "confrontation" by saying that it has not taken place and, moreover, that *at (and in the present)*, between the late Austin and myself, *it does not take place*, or at least not entirely, *not quite*, both because I have missed the point, missed him and because he was already dead ("a theory that Austin did not live long enough to develop himself"!) when I missed him, so that in fact I did not have much of a chance. The speech acts of the *Reply* do their utmost, apparently, to insure that this confrontation will not have taken place and, moreover, that it shall not (ever) take place, or at least not quite; and yet they produce it, this confrontation that they sought to avoid, that they declare to be non-existent without being able to stop themselves from participating in it, from confirming and developing the very event through the very gesture of withdrawing from it. But, it might be enjoined, it is the confrontation Austin-Derrida that is meant when the *Reply* states that it "never quite takes place". And if there is a confrontation, it is not provoked by the three + n authors of the *Reply*, who

⁸¹ In the "Afterword" Derrida writes: "In this regard I certainly do *at times* disapprove of the politics of [Searle's] practice, [...] while not taking the trouble to read any of the incriminated writings with the slightest attention (this I have tried to demonstrate and will not repeat; it is the entire object of "Limited Inc...")." Derrida 1988, 139.

present themselves in the guise of Austin's legitimate heirs, bearing their heritage to fruition in the "general theory of the speech acts" promised by the Oxford professor of moral philosophy, but which fate left to his American progeny, in the promised land, to fulfill. But would they have provoked this confrontation had it not already, in some manner, taken place? Yet, what does it mean for a "confrontation" of this type to take place (where? when? up to what point)? And who ever claimed to be looking for a "confrontation" in the first place, in the sense of a face-to-face clash, declared, involving two identifiable interlocutors or adversaries, two "discourses" that would be identical with themselves and localizable?⁸²

Thus, Derrida unveils this confrontation that does not take place to be manufactured at the same instance where it is denied by Searle. Moreover, Derrida deconstructs determinedly the setup of himself and Austin on the opposite sides of the two competing philosophical traditions. Instead, he places himself in the vicinity of Austin's thinking, claiming that he considers himself "to be in many respects quite close to Austin, both interested in and indebted to his problematic". He also adds: "This is said in *Sec*, very clearly; Sarl forgets to mention it."⁸³ Obviously Sarl or Searle is not the only one who has forgotten to mention it or has failed to read it in Derrida's writings during the past decades,⁸⁴ so deep-rooted is the conception of the fundamental disagreement between the ideas of Austin and Derrida. Later in the essay, Derrida elaborates on his opinion about "the confrontation" saying that while agreeing with Searle that it has not happened, he has totally different reasons for his insight. Because he denies the analogy between the speech act theory and other theories and insists on the structure of iterability to blur the oppositions that govern the idealizing abstraction which is elementary to the traditional theorization, the confrontation that does not quite take place cannot be between "two prominent philosophical traditions". Rather, Derrida considers the encounter that has not happened to concern "*the* tradition and

⁸² Derrida 1988, 35.

⁸³ Derrida 1988, 38. Derrida returns to this briefly in the "Afterword" as well, saying that "I sometimes felt, paradoxically, closer to Austin than to a certain Continental tradition from which Searle, on the contrary, has inherited numerous gestures and a logic I try to deconstruct." Derrida 1988, 130.

⁸⁴ One example of those who ignore this aspect of Derrida's commentary on Austin is the afore discussed J. Hillis Miller, who, in spite of his devoted and thorough reading of Derrida, focuses on demarcating the differences between Derrida's and Austin's theorization (67–68), calling the latter, for instance, "the standard theory of performative utterances" (72).

its other, an other that is not even ‘its’ other any longer”.⁸⁵ Positioning oneself or the viewpoint one represents as an other appears to go well together with what Avner Baz says about OLP as a specific criticism of traditional philosophy. J. Hillis Miller also emphasizes the challenging positions that both Austin and Derrida took regarding their respective philosophical traditions. According to Miller, Austin sets himself to make “a revolution within philosophy, whereas Derrida is making a revolution beyond philosophy”.⁸⁶ However, the comparison between the extensiveness of the revolutions may be a little more complicated than Miller suggests. Stanley Cavell describes the basic difference between the conceptions of philosophy of Derrida on the one hand and Austin and Wittgenstein on the other:

[I]n Derrida [...] philosophy retains a given reality, an autonomous cultural, intellectual, institutional life [...]. For Wittgenstein and Austin [...] the mood of philosophy begins in the street, or in the doorways, or closets, anywhere but in the philosophical schools; it is philosophy’s power to cause wonder, or to stun – to take one aside that decides who is to become a philosopher.⁸⁷

This difference in the conceptions of philosophy sets Miller’s comparison between the ranges of Austin’s and Derrida’s revolutions into another perspective; while Austin’s conception of philosophy is more inclusive, the stretch beyond it may not be needed in order to reach the same scope of the renewal. Beside their differences, Austin, Wittgenstein and Derrida also share one fundamental orientation, namely their opposition to metaphysics. I will come back to this when discussing Cavell’s contribution to Austin’s theorization. Nevertheless, this mutual interest and its importance is explicitly demonstrated, for instance, in Derrida’s claim that:

[W]hen I do raise questions or objections, it is always at points where I recognize in Austin’s theory presuppositions which are the most tenacious and the most central presuppositions of the *continental* metaphysical tradition.⁸⁸

⁸⁵ Derrida 1988, 69–71.

⁸⁶ Miller 2001, 67.

⁸⁷ Cavell 1994, 63.

⁸⁸ Derrida 1988, 38.

In this sentence, Derrida, apart from articulating the need to reject the encroachment of metaphysics in the theory of performativity, also blurs the division of himself on the continental and Austin on the Anglo-American side in the geography of the philosophical traditions.

The misreadings that Derrida points out in the course of “Limited Inc a b c ...” and sets against the ones – “*mistakes, misunderstandings, misstatements*” – of which Searle accuses him, are numerous, but in several of them there is one common denominator. In many of them, Searle has, according to Derrida, interpreted Derrida to oppose Austin in his arguments, but Derrida himself insists that the discussion is merely an elaboration of the ideas presented by Austin.⁸⁹ Also, according to Derrida, Searle repeats as his own claims matters that Derrida has suggested in “Signature Event Context” and presents these as objections to Derrida’s arguments. Derrida names this reoccurring feature *from/to-Sec*, “taking arguments borrowed *from Sec* [...] and changing them into objections *to Sec*.”⁹⁰ This motivates Derrida’s claim “of having almost ‘dictated’” Searle’s response.⁹¹ The first of these cases – and one which is varied in a few of the following ones – is the question of written and oral utterances, where Searle argues for their commonalities – against Derrida’s claim about their commonalities, says Derrida.⁹² The next of these related issues is absence, which Searle claims that Derrida argues to be a differentiating feature between writing and speech. Derrida denies this, and points out that in “Signature Event Context” he is talking about the possibility of absence not about the necessity of absence against which Searle is arguing.⁹³ A similar kind of misreading occurs in respect to what Searle refers to as permanence, which in his reading is a characteristic that Derrida indicates as belonging to writing. Again, Derrida denies this, emphasizing that nowhere in “Signature Event Context” nor elsewhere does he talk about permanence. Instead, he uses a neologism, in French ‘*restance*’, in the English translation

⁸⁹ Derrida 1988, 85.

⁹⁰ Derrida 1988, 47.

⁹¹ Derrida 1988, 31. Italics in the original.

⁹² Derrida 1988, 46.

⁹³ Derrida 1988, 47.

‘remainder’, with which he particularly aims at problematizing the possibility of any kind of permanence.⁹⁴

Had Sarl been sufficiently present to what it was writing or re-writing, the passage in question might have cleared up the misunderstanding: in it, what is discussed, with an insistence that should have prevented all haste and confusion, concerns not permanence, but remainders, or remains, *non-present* remains. How, then, can a non-presence be assimilated to permanence, and especially to the substantial presence implied by the temporality of permanence?⁹⁵

These misreadings are for Derrida tokens of Sarl’s comprehensive attitude towards his text. According to Derrida, “Sarl creates for himself a version of *Sec* which is easily domesticated since it is, after all, nothing but Sarl’s own autistic representation,” in other words, “easily digestible ‘Reader’s Digest’.”⁹⁶ This domestication includes ignoring such relevant features of the text as its composition, title, subtitles and in general the “structure of utterances”, like references to earlier philosophical texts.⁹⁷ Ignored were also such “warning lights” as neologisms in italics and a paradoxical adjective which, according to Derrida, is meant to add “a spectacular blinking effect to the warning light”.⁹⁸

The issue that has most been repeated and referred to in respect to the disagreement between Derrida and his opponent whether it is understood to be Austin or Searle or both unified together, is the question about citation, quotation and parasitism (Searle), or iteration (Derrida). Regarding this question, Derrida goes as far as to accuse Sarl of falsification. Instead of claiming that “Austin excludes the possibility that performative utterances (and a priori every utterance) can be quoted”⁹⁹ as stated by Searle, Derrida argues that he does quite the opposite. He points out how in “Signature Event Context” he recalls:

⁹⁴ Derrida 1988, 50–51.

⁹⁵ Derrida 1988, 51.

⁹⁶ Derrida 1988, 46.

⁹⁷ Derrida 1988, 31–32, 45, 46, 82–84. Derrida explains in detail how his subtitle for the section discussing Austin’s theory of the performative “Parasites. Iter, of Writing: That It Perhaps Does Not Exist” is a reference and a variation of Descartes’ title “On the Essence of Material Things; And Likewise of God, That He Exists”.

⁹⁸ Derrida 1988, 52.

⁹⁹ Searle 1977, 203 quoted in Derrida 1988, 86.

that Austin evokes the possibility of a performative being cited (and a fortiori of other utterances as well), and that he is hence aware, in a certain way, of this as a constant possibility.¹⁰⁰

Derrida even emphasizes that “it is the *abc*’s of our reading”, and clarifies that “the only question at stake concerns the manner in which Austin takes this into account and the treatment he reserves for it”.¹⁰¹ Derrida stresses the distinction he makes between possibility and eventuality in his discussion of Austin’s theorization in “Signature Event Context”. In these terms, he articulates his critique of Austin:

How could *Sec* have possibly asserted as much [“that Austin excludes the fact ‘that performative utterances can be quoted’”] while at the same time citing at length passages from Austin in which this very possibility is not only admitted but described as being *ever present*? What is no less clear, however, is that once this possibility (“can be quoted”) has been recognized everywhere and by everyone, Austin nevertheless excludes from his considerations “at present” [...] the *fact* or *facts* that transform this ever-present possibility into an event, making the possible come to pass: precisely what *Sec* designates as eventuality.¹⁰²

Due to this negligence, Austin has, according to Derrida, ended up proposing “a theoretical fiction that excludes the eventuality in order to purify his analysis”.¹⁰³ Thus, in Derrida’s opinion, it is clear that Austin never excluded the possibility of citations, quotations or iterability from the theory of performativity, but nevertheless, refused this potentiality the opportunity to feature in his analysis and this refusal is enough to seal their exclusion. Moreover, Derrida insists on characterizing Austin’s expressions which he uses, for example, about literary utterances, as pejorative. Searle denies this and claims that Austin’s expressions only concern “logical dependence”. As Derrida points out, Austin talks about the “‘parasitical,’ ‘abnormal,’ infelicitous,’ ‘void,’” etc.¹⁰⁴ qualities of those “non-serious” utterances that are “said by an actor on the stage, or if introduced in a poem.”¹⁰⁵ Derrida asks: “How is it possible to ignore

¹⁰⁰ Derrida 1988, 86.

¹⁰¹ Derrida 1988, 86.

¹⁰² Derrida 1988, 88.

¹⁰³ Derrida 1988, 88.

¹⁰⁴ Derrida 1988, 92.

¹⁰⁵ Austin 1975, 22.

that this axiology, in all of its dogmatic and systematic insistence, determines an object, the analysis of which is in essence not “‘logical,’ objective, or impartial?”¹⁰⁶ and states:

What logician, what theoretician in general would have dared to say: B depends logically on A, therefore B is parasitic, nonserious, abnormal, etc? One can assert anything whatsoever that it is “logically dependent” without immediately qualifying it [...] with all those attributes, the lowest common denominator of which is evidently a pejorative value-judgment. All of them mark a decline [...], or a pathology, an ethical-ontological deterioration [...]: i.e., more or less than a mere logical derivation. This axiological “more or less” cannot be denied. Or at least not without constituting as far as Searle is concerned, the object of what is known [psychoanalytically] as a denial [...].¹⁰⁷

This pejorative tone is, according to Derrida, a token of hierarchical axiology in which one attribute is subordinated to another in value-oppositions, like “normal/abnormal, standard/parasite, fulfilled/void, serious/nonserious, literal/nonliteral”. This hierarchy includes “metaphysical pathos”, a metaphysical presupposition which cannot be separated from the strategic decisions. This “enterprise of returning ‘strategically,’ ideally, to an origin or to a ‘priority’ held to be simple, intact, normal, pure, standard, self-identical” which then later would be followed by consideration “in terms of derivation, complication, deterioration, accident, etc.” is an essential feature of metaphysics, says Derrida: “this is not just *one* metaphysical gesture among others, it is *the* metaphysical exigency, that which has been the most constant, the most profound, and most potent.”¹⁰⁸ Thus, through this long route, by alleging that speech act theory is kin to classical idealistic metaphysics, Derrida, after all, ends up with the conclusion that “the exclusion under discussion could not be ‘temporary.’”¹⁰⁹ He reasserts his claim by pointing out that in the research practice of speech act theorists, the exclusion has not been proven provisional, but has, indeed, been sustained, and even systematized:

¹⁰⁶ Derrida 1988, 92.

¹⁰⁷ Derrida 1988, 92.

¹⁰⁸ Derrida 1988, 93.

¹⁰⁹ Derrida 1988, 94.

The exclusion could not be temporary and in fact, contrary to what Sarl asserts, it has not been. Neither in Austin nor to my knowledge in the self-proclaimed heirs of his problematic. This holds in particular for Searle, whose *Speech Acts* seem to me to reproduce Austin's strategy of idealizing exclusions, or even, I would say, to systematize and to rigidify it [...] using essentially the same conceptual instruments, hierarchical oppositions, and axiology.¹¹⁰

Thus, according to Derrida, the provisional methodological exclusion and metaphysical foundational exclusion are inseparable, and when it is done once, it is done for good. In the later essay "Afterword: Toward an Ethic of Discussion" he puts it even more explicitly:

In the analysis of so called normal cases, one neither can nor ought, in all theoretical rigor, to exclude the possibility of transgression. Not even provisionally, or out of allegedly methodological considerations. It would be a poor method, since this possibility of transgression tells us immediately and indispensably about the structure of the act said to be normal as well as about the structure of the law in general.¹¹¹

Another point that Derrida insists on his criticism, relates to the role that was given in speech act theory to consciousness or to the Unconscious. Again Derrida starts by rereading how Searle in his "Reply" writes completely mistakenly that according to Derrida, "intentions must all be conscious".¹¹² Instead, Derrida in "Signature Event Context" argues that "*no* intention can *ever* be fully conscious, or actually present to itself",¹¹³ and contrary to Searle's claim, the target of Derrida's critique is that speech act theory does not take into account the limitations of consciousness, let alone the Unconscious:¹¹⁴

If the question of a bond between intention and consciousness is indeed raised there, it is solely in so far as Austin deems that bond indispensable [...]. Who will be persuaded that Austin took *this Unconscious* into account in his analysis of speech acts? And who will be persuaded that Searle is here doing what Austin failed to do?¹¹⁵

¹¹⁰ Derrida 1988, 94.

¹¹¹ Derrida 1988, 133.

¹¹² Searle 1977, 202, quoted in Derrida 1988, 73.

¹¹³ Derrida 1988, 73.

¹¹⁴ Derrida 1988, 73–74.

¹¹⁵ Derrida 1988, 74.

However, Derrida also refers to Austin's article "Three Ways of Spilling Ink" in which Austin presents a view concerning the coverage of intention that is not so far from Derrida's.¹¹⁶ In it, Austin compares intention to a miner's lamp on one's forehead:

[It] illuminates always just so far ahead as we go along – it is not to be supposed that there are any precise rules about the extent and degree of illumination it sheds. The only general rule is that the illumination is always *limited*, and that in several ways.¹¹⁷

Nevertheless, elsewhere Austin had explicitly denied the inclusion of psychological viewpoints in his analysis of performative utterances. This happens in an essay titled "Performative-Constative", which is a translation of a paper "Performatif-Costatif" that was written and presented in French at a conference in Royaumont in 1958. Included in the published essay is also a translated and edited version of the discussion that followed Austin's presentation. The last question presented to Austin in this résumé of the discussion considered "logical and philosophical extensions of the analysis of language"; this description given by the questioner was accompanied with an addition: "they are surely quite proper questions, insofar as the Oxford school does not seek to restrict itself to a philological or psychological explication of texts".¹¹⁸ Austin concludes his answer by saying that he has no intention of consulting a psychologist: "It seems to me that on this matter the liar would have a lot more things to teach me than the psychologist."¹¹⁹ Hence, Austin insists on orienting his analysis to explore the ways language is used in "ordinary" yet varying circumstances by "ordinary" language users with varying motivations, instead of seeking expert viewpoints from different fields of scholarship. He also insists on focusing on the usage of language, thus the eventual action, not its psychological motivation. Based on this, I think it is fair to agree with Derrida in concluding that Austin did not take into account the role of the Unconscious. Even more so, Austin is quite explicit that

¹¹⁶ Derrida 1988, 73.

¹¹⁷ Austin 1966, 438.

¹¹⁸ Austin 1963, 46.

¹¹⁹ Austin 1963, 53.

psychological motivation in general is beyond his scope of interest, which is directed at actual speech act events.

One more aspect worth considering in Derrida's essay is the acknowledgment of the bearings that the translation, interpretation and context has on the debate. Derrida points out that, apparently, his article "Signature Event Context" was read and cited by Searle in English. Furthermore, Derrida explains that he himself read Searle's "Reply" in English but writes his response to it in French which, nevertheless, is "marked in advance by English and destined in advance for a translation that will doubtless present certain difficulties".¹²⁰ In several instances of his text, Derrida indeed refers to the work of the translator and the possibilities as well as problems he expects the translator to face in the process.¹²¹ He even states, that:

these problems (re-production, iterability, citation, translation, interpretation, multiplicity of codes and of parasitisms) constitute the most apparent aspect of what is at stake in this so called "confrontation."¹²²

A fundamental, downright unbridgeable obstacle for the successful communication between Derrida and Searle seems to be the opposite ways they conceived a text both in reading and writing. Derrida opposes first, Searle's way of discerning "Signature Event Context" as "naturally" dividable into two parts, when Derrida's subtitles divide it into three sections; and second, Searle's way of picking out what he calls "the most important points". Derrida refuses the possibility of a hierarchy between the most important and less important things, saying that the important parts cannot be separated "from a good many others, with which they form a systematic chain of a singular type". Instead of the concentration, "the central" and "the crucial" of Searle's reading, Derrida sets an alternative:¹²³

Rather, I deconcentrate, and it is the secondary, eccentric, lateral, marginal, parasitic, borderline cases which are 'important' to me and are a source of many

¹²⁰ Derrida 1988, 38.

¹²¹ Such cases occur, for example, on p. 73 and in the first endnote on p. 108, both of them in a rather long and elaborated form.

¹²² Derrida 1988, 38.

¹²³ Derrida 1988, 44–45.

things, such as pleasure, but also insight to the general functioning of a textual system.¹²⁴

This inability to understand each other is not a unique feature of the communication between Derrida and Searle. Felman parallels their ‘non-confrontation’ with an attempted encounter between the Continental and Anglo-American philosophers that was arranged in Royaumont more than ten years earlier. The conference theme was “Analytic Philosophy” and its purpose was to make “*an attempt at dialogue between two philosophies that, for years, have seemed unaware of each other.*”¹²⁵ In spite of the effort, the encounter did not prove to be a success. Felman characterizes the conference as “a spectacular and symptomatic example of the *impenetrability* of linguistic mentalities, of the radical heteronomy of the ways of thinking determined by languages foreign to each other”.¹²⁶ According to Felman:

It suffices to listen to the very style of the objections offered to the English philosophers, and to the (very different) style of the responses, in order to find proof of this linguistic heteronomy, to see how discussion becomes not only a dialogue of the deaf, but an explicit thematization of the *mis-understanding* between the languages.¹²⁷

As has been shown earlier in this chapter, Felman herself has found a solution to overcome the mutual ignorance of Continental and Anglo-American philosophers by making a synthesis reading side by side of Don Juan (from the ‘non-serious’ side), Austin (speech act theory) and Lacan (psychoanalytical theory), in which she looks for parallels and intersections in them instead of forcing their differences into incompatible contradictions.

However, it becomes evident that apart from the discord with respect to the textual principles and practices, the obstacles of communication between Derrida and Searle were also due to more efficient and powerful motives in the framework of the debate. Derrida writes about himself and Searle as “fronts”, “borrowed names”, “straw men”

¹²⁴ Derrida 1988, 44.

¹²⁵ Cahiers de Royaumont, 7, quoted in Felman 1983, 87.

¹²⁶ Felman 1983, 87.

¹²⁷ Felman 1983, 87.

or in French “prête-noms”.¹²⁸ By this, he apparently refers to their debate being part of a broader struggle that took place in the USA field of literary criticism in the 1970’s which, according to J. David Hoeveler Jr., became a focal point for the cultural politics of the period. European, especially French, influence was one of the crucial elements in these conflicts in which the front lines but also alliances were drawn between the established New Criticism, the Left and the poststructuralists.¹²⁹ Hoeveler’s characterization of Derrida as “the formidable”, “the quintessential poststructuralist” and “the terror of the critical establishment”,¹³⁰ provides some explanation for Derrida’s feeling of himself as “a front” for something else beyond the philosophical trend he manifested. He states in “Limited Inc a b c ...”:

Moreover, what these “fronts” represent, what weighs upon them both, transcending this curious chiasmus, are forces of a non-philosophical nature. They will have to be analyzed one day. Here, within the limits of this discussion, such an analysis is impossible, but the forces that exceed those limits are already implicated, even here.¹³¹

In addition to that, Derrida also points at the publication and its editors as crucial partakers in the debate, even “the most interesting and most important” part of it.¹³² Indeed, Glyph’s position as the challenger of established literary criticism was clearly manifested at the beginning of the first volume in preface, which was titled the “Program”.¹³³ According to Derrida:

[The confrontation] will have taken place (yes or no?) on a terrain whose neutrality is far from certain, in a publication and at the initiative of professors who for the most part are Americans but who in their work and their projects are second to none in their knowledge of migrations and wanderings [...]. Their position, in terms of the political significance of the university, is highly original and their role in this debate [...] decisive. This, for me, comprises the most interesting and most important aspect of the situation.¹³⁴

¹²⁸ Derrida 1988, 37–38.

¹²⁹ Hoeveler 2004, 15–16, 21, 29–31.

¹³⁰ Hoeveler 2004, 21.

¹³¹ Derrida 1988, 38.

¹³² Derrida 1988, 38.

¹³³ Weber 1977, vii–viii.

¹³⁴ Derrida 1988, 38.

Thus, Derrida sees his role in the debate as a “straw man” in a struggle where academic and political eminence is at stake. The real participants of this struggle – those who are to gain or lose – are some others, presumably found among those who have set the scene for the debate.

Derrida returns to the topic of academic polemics and the aggression it includes in the “Afterword: Toward An Ethic of Discussion” that was written specifically for the collected publication *Limited Inc.* The “Afterword” is written in the form of a letter and it provides a response to questions presented by the editor of the collection, Gerald Graff. By this choice, Derrida says, he wants to “reduce just a little the violence and the ambiguity”, but also, beyond the context of the exchange between the author and the editor, to make visible the extra-philosophical layers of the debate:¹³⁵

In a more general way, I wanted to show how certain practices of academic politeness or impoliteness could result in a form of brutality that I disapprove of and would like to disarm, in my fashion. To put it even more generally, and perhaps more essentially, I would have wished to make legible the (philosophical, ethical, political) axiomatics hidden beneath the code of academic discussion.¹³⁶

It is worth noticing, however, that by the time of the “Afterword” the power relations in the academic struggle had changed and stabilized; since the middle of the 1980’s poststructuralism was no longer the challenger but the dominant discourse in the US field of literary studies.¹³⁷ Although Derrida in the 1980’s essay announced his disapproval of the aggression, in the 1970’s essay, in the position of the challenger, he expressed his joy in the confrontational discussion: “I like this improbable confrontation just as others like voyages and diplomacy.”¹³⁸ Moreover, he did not seem to be as interested in a less confrontational encounter regarding Austin’s heritage, which would have been on offer had he engaged in discussion with some other heirs of Austin.

¹³⁵ Derrida 1988, 113.

¹³⁶ Derrida 1988, 113.

¹³⁷ Gallop 1993, 65.

¹³⁸ Derrida 1988, 38.

2.3 A CONTINUATION AND A RADICAL TURN: CAVELL AND BUTLER

Searle's response was not the only philosophical voice that grew from the former students of Austin. Stanley Cavell was also Austin's student and in his autobiographical-philosophical essays he describes the influence Austin had in finding his route to philosophy.¹³⁹ Cavell has discussed Austin's theorization, both defending and criticizing it. He was invited to defend his teacher in a colloquium and this defence became the essay "Must We Mean What We Say?". It was first published in 1958 and republished in Cavell's first collection of essays in 1969.¹⁴⁰ The criticism he has presented, at least in *The Claim of Reason* (1979), was targeted against Austin's rejection of the threat of scepticism.¹⁴¹ Unlike Searle, for instance, Cavell has sustained the context of OLP as an essential part of his consideration of Austin's philosophy but also as Cavell's own orientation to philosophy.¹⁴² Cavell has reported about his encounters with Derrida but these occasions have not led to engagement in further discussion between them even though, according to Cavell, Derrida showed his awareness of Cavell's writings.¹⁴³

Cavell has taken an interest in the respective ways of regarding the metaphysics of Austin, Wittgenstein and Derrida and how their ways to conceptualize metaphysics and to oppose it differ. Wittgenstein and Austin define their concept of the ordinary in contrast to metaphysics on one hand and to formalized, technical languages on the other,¹⁴⁴ whereas "Derrida's deconstructive objective is the metaphysical voice",¹⁴⁵

¹³⁹ Cavell 1994, 55, 59–60.

¹⁴⁰ Stanley Cavell's bibliography 1958-1994 is published in a collection of essays called *Philosophical Passages: Wittgenstein, Emerson, Austin, Derrida* (1995) and in The Bucknell Lectures in Literary Theory series; the essays consisted of Cavell's lectures at Bucknell University in 1993.

There his lecture / chapter concerning Derrida's reading of Austin is called "What did Derrida want of Austin?" and it is a version and a part of the chapter "Counter-Philosophy and the Pawn of Voice" in *A Pitch of Philosophy* (1994) on which Cavell was working during the time of the lectures. As a broader and more thorough presentation of the same topic the latter is used as the main source of this discussion. However, some issues are explored more explicitly in the first mentioned book, which is therefore also occasionally used as the reference.

¹⁴¹ Cavell 1994, 97.

¹⁴² Cavell 1994, 62, 69.

¹⁴³ Cavell 1994, 57–58, 77–78.

¹⁴⁴ Cavell 1994, 62.

¹⁴⁵ Cavell 1994, 62.

which he, nevertheless approaches in a way that may seem like he is “speaking in it”.¹⁴⁶ According to Cavell:

Austin [...] believes, or gives the impression, that no serious philosophical account of it is possible, or required. Wittgenstein has a web of accounts or impressions of it, but it is not a web that suggests, as Derrida’s does, its final overcoming, that is, that suggests that it will end philosophically.¹⁴⁷

The differences in relating ordinary language, metaphysics and what Derrida terms “general writing” to each other in the thinking of Austin, Derrida and Wittgenstein influence their respective concepts like “presence, writing, voice, word, sign, language, context, intention, force, communication, concept, performance, signature”,¹⁴⁸ and consequently, the “ideas of philosophy, of the ordinary, of the analysis, of the end of philosophy, of work, of fun”.¹⁴⁹ This recognition leads Cavell to acknowledge:

I know of no position from which to *settle* this systematic turning, so I must hope that my writing about their encounter is sufficiently aware of the constant danger of begging their questions.¹⁵⁰

Cavell’s tone and approach differ significantly from those that featured in the debate between Derrida and Searle – from both of the interlocutors. The extremely considerate way of reading and careful avoidance of what Derrida in his “Limited Inc a b c ...” called a “domesticated” version and “autistic representation” provides Cavell with the justification to compare Derrida’s reading of Austin with Searle’s reading of Derrida,¹⁵¹ and indeed, it seems fair to ask whether Derrida paid Austin’s text the same courtesy that he requests for his own text from Searle. Be that as it may, Cavell pays attention to the mutual interests of Austin and Derrida as well as to Derrida’s appreciation of Austin’s thinking along with mapping their differences:

¹⁴⁶ Cavell 1994, 62.

¹⁴⁷ Cavell 1994, 62.

¹⁴⁸ Cavell 1994, 63.

¹⁴⁹ Cavell 1994, 63.

¹⁵⁰ Cavell 1994, 63.

¹⁵¹ Cavell 1994, 86–87.

Derrida is right to have emphasized the fundamental importance of the human voice in Austin's work, and his "Signature Event Context", read so as to elicit answers from Austin's work, not as a criticism that is either omnipotent or incompetent, constitutes an acute and rare encounter concentrated on the interacting themes of voice, writing and philosophy.¹⁵²

Cavell's critique of Derrida's reading of Austin focuses on one hand on overall issues, like Derrida not seeming to be acquainted with Austin's other texts beside *How to Do Things with Words*¹⁵³ and, on the other hand, on precise theoretical matters, like conflating two different points or "doctrines" of Austin's theorization into one.¹⁵⁴ The remarks on these different viewpoints are intertwined because the first mentioned concern is in many cases a possible explanation for the latter.

The first case where Cavell presents corrections to Derrida's reading of Austin is Derrida's notion that in respect to the performatives Austin freed the utterance from truth value and substituted it with force. This is, according to Cavell, "something like the reverse" of his own reading.¹⁵⁵ He points out that:

What Austin "substitutes" for the logically defined concept of truth is *not force but "felicity."* Statements, if adequate to reality, are true, if not, false. (This defines the concept of a statement.) Performatives, if adequate to reality, are felicitous, if not, then, in specific ways, infelicitous.¹⁵⁶

Cavell emphasizes that here Austin's theorization is especially designed to oppose at that time powerful logical positivism and its insistent denial of any other type of utterances than statements and any other kind of adequacy than their correspondence with facts.¹⁵⁷ He also thinks that the reading which replaces the value of truth with the value of force, and thus, according to Cavell, changes the relation between the utterance and reality, more or less destroys Austin's argumentation against positivism which, instead of creating a break between the utterance and reality "depends upon an understanding of the performative utterance as *retaining* an adequation to reality [...]"

¹⁵² Cavell 1994, 61.

¹⁵³ Cavell 1994, 65, 86–87.

¹⁵⁴ Cavell 1995, 52; Cavell 1994, 88–89, 90.

¹⁵⁵ Cavell 1994, 80.

¹⁵⁶ Cavell 1994, 81.

¹⁵⁷ Cavell 1994, 80–81.

equal to that of the verifiable statements.”¹⁵⁸ Cavell contextualizes Austin’s pursuit to challenge positivism as linked with the hegemonic dominance of this trend in philosophy and science, which according to him was:

pervasive and dominant in the Anglo-American academic world, from the mid-1940’s through the 1950’s and beyond, almost throughout the humanities and the social sciences – a hegemonic presence more total, [...], than that of any one of today’s politically or intellectually advanced positions. Positivism during this period was virtually unopposed on any intellectually organized scale.¹⁵⁹

This dominance or its altered “powers” Cavell also considers paved the way for the triumph of deconstruction in the fields of literary and social studies because of the shared oppositional stand towards the ordinary in spite of the differences between these oppositional stands.¹⁶⁰

Another precise point of criticism that Cavell finds in Derrida’s reading of Austin is the attitude taken towards the risk of failure and in relation to that, the rejection or exclusion of non-serious or “parasitical” utterances. According to Cavell, “Derrida cites two instances of what he evidently takes to be an exclusion [...] of one and the same such theory.”¹⁶¹ However, Cavell insists that these instances actually represent two different theories, the first one examines performatives as actions in general, the second one examines them as utterances. Austin had developed both of these theories more elaborately elsewhere and therefore he referred to them in a cursory way:

So that when Austin says he is “excluding” the theories from his discussion, the obvious sense is that they are simply not being rehearsed in this place; it follows that they are not going unmentioned or unalluded to, or excluded or deferred or rejected, as Derrida insists.¹⁶²

I accordingly conclude that Austin has excluded this general doctrine only from explicit discussion in *How to Do Things with Words* (“I am not going into the general doctrine here”), that in saying so he is implicitly including it, in his way, in asking us to “remember” its pertinence.¹⁶³

¹⁵⁸ Cavell 1994, 81.

¹⁵⁹ Cavell 1994, 82–83.

¹⁶⁰ Cavell 1994, 83.

¹⁶¹ Cavell 1995, 52.

¹⁶² Cavell 1995, 52.

¹⁶³ Cavell 1994, 86.

The texts, where Austin develops these two doctrines are “A Plea for Excuses” and “Pretending”, which are both published in a posthumous collection *Philosophical Papers* (1961). Cavell names the theory of excuses to be “one of Austin’s most notable contributions to philosophy”, whereas the theory of pretending, imitation or insincerity is by Austin’s own account, one of the least notable.¹⁶⁴ Cavell also finds it unelaborate and problematic and he sees this influencing Austin’s superficial and unsatisfactory discussion of the non-serious.

Cavell finds the theory of excuses, which in *How to Do Things with Words* is referred to as “the theory of extenuating circumstances” or “factors reducing or abrogating the agent’s responsibility”¹⁶⁵ to be as important in Austin’s understanding of human actions “as slips and over-determination are in Freud’s”.¹⁶⁶ This results in an insight where a failure is always a possibility and is also taken into account: “Excuses betoken, we might say, the incessant, unending vulnerability of human action, its exposure to the independence of the world and the preoccupation of the mind,”¹⁶⁷ says Cavell.

Besides pointing out the ever-present possibility of failure, Cavell finds that the theory of excuses bends minds to acknowledge the inevitability of the body:

I would like to say that the theme of excuses takes philosophy’s attention patiently and thoroughly to something philosophy would love to ignore – the fact that human life is constrained to the life of the human body, to what Emerson calls the giant I always take with me. The law of the body is the law.¹⁶⁸

The theory of excuses so elementary to Austin seems convincing in repudiating Derrida’s critique on the status of failure in Austin’s theory of speech acts; it shows that Austin includes rather than excludes different kinds of failure in his theorization. However, the theory that concerns the possible risks to which the performatives are liable as utterances, the theory of the non-serious, pretence or insincerity does not

¹⁶⁴ Cavell 1995, 52.

¹⁶⁵ Austin 1975, 21.

¹⁶⁶ Cavell 1994, 87.

¹⁶⁷ Cavell 1995, 53.

¹⁶⁸ Cavell 1994, 87.

succeed in a similar way. According to Cavell, this is due to the approach Austin has adopted to the problem:

The reason for my lack of confidence in Austin's theory of pretence to uncover such matters is that the family of concepts associated with it is one that contrasts with the knowledge or the reality or genuineness of action as a whole, a contrast that arises in skepticism with respect to minds at the place that the possibilities of dreaming and hallucination and illusion arise in skepticism with respect to things; and Austin's survey of that site is compatible with the view, or enforces it, that philosophical skepticism *cannot* be a serious intellectual stance, that it is, let us say, parasitic on the serious. So that Austin is philosophically apt to be impatient with the sense that it may be harder to detect a difference between the genuine and the ungenuine in speech than to assess the need for the extenuation of an action.¹⁶⁹

Thus, instead of Derrida's diagnosis of the threatening metaphysics, Cavell points at Austin's unsolved and contradictory relationship to skepticism. This leads him to consider whether Austin's theory which "takes non-seriousness to be a declaration of self-exclusion" eventually results in the "dangerous political terrain" where – as in fascist rhetoric and in a manner to which J. Hillis Miller and Eve Kosofsky Sedgwick and Alan Parker refer in their readings of Austin¹⁷⁰ – to be non-serious would implicate being a parasite.¹⁷¹ Cavell acknowledges this danger as pertinent to Austin's theorization but shows that Austin himself tries to take this risk into account and to work against this exclusion. Cavell quotes from Austin's *Sense and Sensibilia* (1962): "It is essential, *here as elsewhere* (emphasis S. C.), to abandon old habits of *Gleichschaltung*, the deeply ingrained worship of tidy looking dichotomies."¹⁷² Finally, Cavell also emphasizes – like Felman does as well – the tone of Austin's own expression, not only 'the what' but 'the how' of his writing – or speaking. According to Cavell, what Austin says in those infamous sentences about non-seriousness should

¹⁶⁹ Cavell 1995, 58.

¹⁷⁰ Here I refer again to Sedgwick's and Parker's discussion in which they link Austin's pejorative terms to homophobia: "What's so surprising, in a thinker otherwise strongly resistant to moralism, is to discover the pervasiveness with which the excluded theatrical is hereby linked with the perverted, the artificial, the unnatural, the abnormal, the decadent, the effete, the diseased." (5). They also associate Austin to a much more recent case of defining the relations between speech and act: the USA military policy towards homosexual orientation in the 1990's. Kosofsky Sedgwick & Parker 1995, 5–6.

¹⁷¹ Cavell 1995, 58–59.

¹⁷² Cavell 1995, 59.

be related to the broader view of the matters of seriousness and non-seriousness, their value and occurrence that comes across in his theorization in general:

Not to weigh Austin's smacks at the non-seriousness of jokes, and poetry, and theater against the obsessiveness of his perception of philosophy's chronic *false* seriousness, is to refuse to read Austin's, well, signature.¹⁷³

Cavell also considers Austin's theorization in association with drama genres. He finds the inspiration for this in the above discussed aspects of Austin's work: first, Austin's theory of excuses and thereby the acknowledgement of the body, and second, Austin's own use of comedy, his puns and jokes which Cavell characterizes as "Austin's recurrent clowning".¹⁷⁴ From the theory of excuses Cavell deduces a kind of demarcation for tragedy, and places Austin's interest instead in the vicinity of comedy:

Excuses mark out the region of tragedy, the beyond of the excusable, the justifiable, the explainable (the civil?). Who among philosophers has a theory of forgiveness, and whether it is givable? It would be a theory of comedy.¹⁷⁵

In addition to contemplating on philosophy and comedy, Cavell also reads a connection to farce in Austin's work. He teases out this thread when elaborating on the themes of commitment and responsibility in the theory of performativity. Both Austin and especially Derrida discuss this by using signature as the token of bond. Austin refers to signature as the thing that in the written format substitutes the indicator for identification of the performer of the performative action, which in the oral speech situation is evident as the "utterance-origin", that is, as the source of the voice which utters the performative. Most of all, Austin discusses this commitment in terms of its grammatical token, the "so-called 'present indicative active'", but expresses doubts whether this grammatical approach is completely accurate or adequate in respect of the topic:¹⁷⁶

Actions can only be performed by persons, and obviously in our cases the utterer must be the performer: hence our justifiable feeling – which we wrongly

¹⁷³ Cavell 1994, 125.

¹⁷⁴ Cavell 1994, 125.

¹⁷⁵ Cavell 1994, 87.

¹⁷⁶ Austin 1975, 60.

cast into purely grammatical mould – in favour of the ‘first person’, who must come in, being mentioned or referred to; moreover, if in uttering one is acting [acting, like performing an action, not like play-acting, OL], one must be doing something – hence our perhaps ill-expressed favouring of the grammatical present and grammatical active of the verb.¹⁷⁷

This overall description of the conditions in a speech act situation is supplemented with a remark about what happens when “there is *not*, in the verbal formula of the utterance, a reference to the person doing the uttering”.¹⁷⁸ These cases are divided into two of which the latter concerns written utterances:

(b) In written utterances (or ‘inscriptions’), by his appending his signature (this has to be done because, of course, written utterances are not tethered to their origin in the way the spoken ones are).¹⁷⁹

Derrida reads Austin’s brief remark about the signature as signalling an undoubting belief that a signature bonds the utterance and the utterer to each other – and not only in terms of the event but even transcendently.¹⁸⁰ Cavell, however, reads it quite differently. According to him:

Austin’s tethering reverses Derrida’s picture of writing as *extending the limits* [...]; turns it so to speak into one of *limiting the (inevitable) extension* of the voice, which will always escape me and will forever find its way back to me.¹⁸¹

Instead of the extended presence of controlled nature, “the absolute singularity of the signature-event and signature-form: the pure reproducibility of a pure event,”¹⁸² as expressed by Derrida, Cavell hears a far less controllable, not at all pure, singular and reproducible event, which leads him to think of farce:

As if the price of having once spoken, or remarked, taken something as remarkable (worth noting, yours to note, about which to make ado), is to have

¹⁷⁷ Austin 1975, 60.

¹⁷⁸ Austin 1975, 60.

¹⁷⁹ Austin 1975, 60–61.

¹⁸⁰ Derrida 1988, 19–20.

¹⁸¹ Cavell 1995, 125–126.

¹⁸² Derrida 1988, 20.

spoken forever, to have taken on the responsibility for speaking further, the responsibility of responsiveness, of answerability, to make yourself intelligible. The sense that once one has acted or done something one has acted or done something forever seems, in comparison, not the stuff of tragedy, or melodrama. Talking too much is all too common; acting or doing too much seems rather the stuff of farce.¹⁸³

Derrida opposes Austin's remark about the signature as an alternative indication of the performer in the performative with a play of multiplied and renounced signatures. Cavell, on the other hand, turns the configuration from opposition to a reversal, where the composition stays the same but the perspective changes:

I read Austin not as denying that I have to abandon my words, create so many orphans, but as affirming that I am abandoned to them, as to thieves, or conspirators, taking my breath away...¹⁸⁴

Thus, in Cavell's reading Austin's intellectual project leads in quite an opposite direction than to "the ideal of the male at the top in full possession of his 'I', speaking from a position of authority in the right circumstances, with the conventions and the law all already firmly in place,"¹⁸⁵ as J. Hillis Miller points out. On the contrary, the drama that consists of language and people using it that Cavell sees Austin to outline takes place in an uncanny landscape where the speaker and her action are always inflected by several issues, like the bodily appearance and functions of the performer, the language at her disposal the interlocutors and their interpretations of the situation. Some of these matters are to some extent within the control of the speaker, but some are calamitously beyond it. This insight leads Cavell to pose questions regarding voice and language:¹⁸⁶

I was led near the outset of these remarks to a distinction between the pathos of sense, of having a voice, and the suffering of the necessity of action, the

¹⁸³ Cavell 1994, 126.

¹⁸⁴ Cavell 1994, 125.

¹⁸⁵ Miller 2001, 58.

¹⁸⁶ Cavell 1995, 126. Cavell formulates these questions as follows: "How is it that having a voice is bearable, a voice that always escapes us, or is stolen?" and "What is the nature of the force that allows language not only to mean and to state but to work, to act?" These questions direct Cavell's interest toward opera, which is one of the fields of his aesthetic studies beside film and the plays of William Shakespeare.

tragedy of, so to speak, having a body, unless you can find its comedy. The ground of the distinction, if it is a valid one, arises from an interpretation of the fantasy of the privacy of language (which Austin, Wittgenstein, and Derrida are all at pains to contest) as answering terrors simultaneously that we are necessarily inexpressive, unintelligible, *and* that we are expressive beyond our means, too intelligible for our good [...].¹⁸⁷

So, Austin and his philosophical project feature in quite a different light when presented through the lens of Stanley Cavell's writings. Indeed, Austin's own words seem to have fled from him in unexpected directions in several uncanny regions. Cavell's reading of Austin takes into account the complete body of Austin's small number of writings. It also seems to be focused on a sincere attempt to understand where Austin is heading, rather than competing in rivalry over philosophical legacy and appreciation.

A radical turn regarding the concept of performativity took place in the late 1980's, when Judith Butler adopted the concept of the performative to describe the construction of gendered identity. Butler's widely read and influential book *Gender Trouble* was published in 1990, and it started a new discourse where performativity is associated first and foremost with the formation of gender within the compulsory binary heterosexual gender matrix. Afterwards, the concept of performativity has been found useful with respect to other identity categories like race and/or ethnicity and class.

Iteration, which since Derrida's contribution has become one of the main themes in the discussion of performativity, is essential in Judith Butler's application and development of the concept of performativity. Her groundbreaking view was that gender was not an innate quality embodied by gendered gestures and behaviour, but rather something that was constructed of them. In order to describe the nature of gender formation as a discursive structure, Butler employed the concept of the performative, which she defined as the stylized iteration of acts, gestures and functions. As it recurs in social discourse this reiteration produces an illusion of complete gendered identity.¹⁸⁸ Consequently, according to Butler, gender constructed

¹⁸⁷ Cavell 1994, 126–127.

¹⁸⁸ Butler 1999, 173, 179. "[T]he reiterative and citational practice by which discourse produces the effects that it names" (Butler 1993, 2).

by the repetition of gendered acts is doing rather than being. Later Butler clarified that performing gender does not mean that gender could be freely chosen. On the contrary, it is strictly regulated by social assumptions, norms and “cultural intelligibility” “cultural understandability”.¹⁸⁹ It is possible to escape the determinism of normativity by performing gender wrong with unsuccessful, inconstant or parodied reiteration.¹⁹⁰ However, more faithful to the emphasis of Butler’s theory is to talk about involuntary failure of performing according to the norms than voluntary escape from normativity because falling out of the binary sex matrix is usually a tragic experience of social exclusion. Rather than being a choice of “a voluntarist subject who exists quite apart from the regulatory norms which she/he opposes” this subject is actually her-/himself “enabled, if not produced, by such norms”.¹⁹¹ Nevertheless, in spite of the threat of social punishment, the theoretical frame of performativity provides space for both cases, for the voluntary as well as the involuntary. In terms of agency it does not mean foreclosure of its possibility but instead it locates agency “as a reiterative or rearticulatory practice, immanent to power, and not a relation of external opposition to power”.¹⁹² The “regulatory schemas” that provide the possibilities for reiteration “are not timeless structures, but historically revisable criteria of intelligibility which produce and vanquish the bodies that matter”.¹⁹³ Outside the area of intelligible reiteration is the “constitutive outside” whose “exclusions haunt signification as its abject borders or as that which is strictly foreclosed: the unlivable, the nonnarrativizable, the traumatic”.¹⁹⁴

Employing Foucault’s concept of critical genealogy Butler points out the political stakes that are included in nominating as natural and as an origin something that is socially constructed, like gendered – as well as racial, ethnic or national – identities. According to Butler, identities are effects rather than causes and their sources are dispersed rather than coherent.¹⁹⁵

¹⁸⁹ Butler 1993, x–xii.

¹⁹⁰ Butler 1999, 179.

¹⁹¹ Butler 1993, 15.

¹⁹² Butler 1993, 15.

¹⁹³ Butler 1993, 14.

¹⁹⁴ Butler 1993, 188.

¹⁹⁵ Salih 2002, 48.

Butler's appropriation of the concept of performativity is original but not alien to other readings of Austin. In *Gender Trouble*, she does not refer to Austin nor Derrida but has later made the connection explicit.¹⁹⁶ With respect to turning or extending from language to the body Butler's insight finds companions in both Cavell and Felman. Butler has articulated this emphasis in her Afterword to the republication of Felman's *The Literary Speech Act* in 2002, now published with the title that previously was its subtitle *The Scandal of the Speaking Body: Don Juan with J. L. Austin, or Seduction in Two Languages*. There Butler identifies Felman as correcting what Derrida's influential reading of Austin wiped out of sight: that speaking involves the body in a different way than writing:

Arguing against the presumption in Austin that subjective presence offers the spoken word a legitimating effect, [Derrida] shows that the spoken word, to have performative force, must be subject to a logic of iterability that belongs to the transposability of the written word. Felman returns deconstructive reading to the question of voice and to speaking, not to defend a "sovereign" subject as its guarantor, but to remind us that speaking is, in part, a *bodily* act. As bodily, the speech act loses its claim to sovereignty in a different way than it does when recast as writing. The speech act "says" more than it can ever intend or know.¹⁹⁷

In addition to the acknowledgement of the body, Cavell, Felman and Butler also share the value that failure has in the theorization of performativity. Failure is ever present as a possibility, and there are always multiple reasons to cause it. This aspect is also performed in Austin's theorization.

I conclude here my selective reflection on the theory of performativity in philosophy and literature studies.¹⁹⁸ In spite of considering the opposition between

¹⁹⁶ Salih 2002, 63.

¹⁹⁷ Butler 2003, 114.

¹⁹⁸ There is a remarkable number of different kinds of readings, interpretations and adaptations of the concept of performativity in different fields of research that have been left out from the scope of this study. A concise introduction to the main lines of them is provided by Gond et al. in an article "What Do We Mean by Performativity in Organizational and Management Theory? The Uses and Abuses of Performativity." A particularly influential source is Jean-François Lyotard's *The Postmodern Condition: A Report on Knowledge* 1979/1984, where he identifies performativity with the optimization of performance, with efficacy, that is. (Lyotard 1984, 11.) I do not quite agree with Lyotard in the identification between performativity and efficacy, even though I see a connection between them. Instead of thinking of efficacy *as performativity*, I see it as an implicit performative in discourse – even though an overpowering, all piercing "implicit performative" at the end of the 20th century has created a complete discourse of its own and has dominated decision making in almost all fields of society, I still see it as just one implicit performative.

Austin and Derrida overcome – at least in its most simple and definitive formulation – due to a careful interpretation of the complexity in their respective argumentations, this opposition will make some reappearances in the pages to follow when I summarize, again selectively, how the performative and performativity have been discussed and adapted in the fields of drama, theatre and performance studies.

2.4 ADAPTATIONS IN DRAMA/THEATRE/PERFORMANCE: WITHIN SEMIOTICS AND BEYOND

Austin's theory and concepts and their reformulations have made several entrances on the scene of theatre studies. Its early appearance was the application of the idea of speech as action. In his introductory book *The Semiotics of Theatre and Drama* (first published 1980, 2nd edition 2002), Keir Elam presents the speech act as part of the characteristics of dramatic discourse. He sees the "language-as-action theory" as essential in understanding drama.¹⁹⁹

It is this social, interpersonal, executive power of language, the pragmatic 'doing things with words', which is dominant in drama. Dramatic discourse is a network of complementary and conflicting illocutions and perlocutions: in a word, linguistic *interaction*, not so much descriptive as performative. Whatever its stylistic, poetic and general 'aesthetic' functions, the dialogue is in the first place a mode of *praxis* which sets in opposition the different personal, social and ethical forces of the dramatic world.²⁰⁰

Elam considers dialogue to constitute the action in drama, whereby he opposes the insight presented in dramatic criticism that "action" is something that happens outside the discourse.²⁰¹ He also notes that many dramatic situations are actually constructed of abuses in the felicity conditions of the speech acts. Often the audience is drawn to follow the deception or misunderstandings that take place between the interlocutors on the stage. Particularly useful for the dramatic analysis is, according to Elam, the taxonomy of illocutionary acts which was introduced by John R. Searle. The benefits

¹⁹⁹ Elam 2002, 143.

²⁰⁰ Elam 2002, 145.

²⁰¹ Elam 2002, 142–143.

of the taxonomy would concern first, the typology of characters and second, the defining of their interpersonal relationships. While stock characters tend to present less varying illocutionary activity, richer characters have a broader variety of illocutionary modes at their disposal.²⁰²

Elam elaborates his insight on the benefits of speech act theory in drama research in the article “Much Ado About Doing Things with Words” published in 1988. There he repeats his view about the usefulness of the illocutionary analysis stating that it provides an efficient tool for a detailed breakdown of the dialogic action in drama and “thereby permits us to overcome once and for all the unhelpful literary critical dichotomy between *lexis* and *praxis*, or between ‘diction’ and plot.”²⁰³ However, in this instance he adds a critical viewpoint warning about the risk of a “reductively positivistic” approach to everything in the “entire verbal structure of the drama” as speech acts whose illocutive force can be identified and defined. Elam reminds us that:

In rhetorically rich and multiform dramas [...] what is done with, and still more what is done to, words goes far beyond the simple performing of codified social deeds such as accusing or commanding or offering.²⁰⁴

Interestingly, Elam expands his discussion from the study of drama to its performance in theatre and contemplates the risks of “illocutionary imperialism” also in terms of the stage-audience relationship.²⁰⁵ There he identifies two main threats. One is “the general and obvious risk of trying to squeeze into the illocutionary holdall more than it is capable of containing;”²⁰⁶ the other is reducing the spectators’ role to a passive decoding.²⁰⁷

And so while the “receiver” is undoubtedly the favorite object at present of the semiotic model-building club, he or she is generally speaking a somewhat

²⁰² Elam 2002, 151–152. One example of drama analysis focusing on speech acts is Timo Joenpelto’s analysis of the Finnish national comedy *Heath Cobblers* (*Aleksis Kiven Nummisuutarit. Tutkimus näytelmän puheakteista*, 1984). Joenpelto knows Elam and Searle, nevertheless, his most frequent reference is the German linguist Dieter Wunderlich.

²⁰³ Elam 1988, 42.

²⁰⁴ Elam 1988, 43.

²⁰⁵ Elam 1988, 46.

²⁰⁶ Elam 1988, 47.

²⁰⁷ Elam 1988, 47–48.

disembodied and spectral receiver [...] an ideal extension of the epistemic and logical operations of the text, be it narrative text or performance text.²⁰⁸

The point of Elam's critique is directed at theatre semiotics in general, and, as I understand it, particularly its tendency to overdo the application of its turns or vogues: "Where once we searched for minimal units and double articulations in every corner, we are now busy hunting out performative phrases."²⁰⁹

Like Elam, Eli Rozik also operates within the framework of semiotics but with a stricter and unquestioned structuralist approach, and instead of drama, his focus of interest is performance. Rozik appropriates speech act theory, for instance, to demonstrate the inadequacy of a play "as a text in full sense of the word", when text is defined as "a definite set of organized signs, verbal or otherwise, that the reader/spectator is confronted with and expected to decode".²¹⁰ He also observes that despite using language, speech acts are part of the action rather than part of language, and therefore they should be discussed in terms of action theory.²¹¹ Consequently, Rozik himself relies on the action theory introduced by Teun A. Van Dijk beside speech act theorists like Austin and Searle as well as several other theorists of semantics and the pragmatics of language. Although leaning on Austin's basic idea about words doing things, Rozik makes one explicit and constitutive distinction to Austin's theorization. When Austin emphasizes that a speech act itself performs the act in question, Rozik insists that a speech act actually is in an indexical or in a part-whole relationship to a larger phenomenon, an action. Thus, according to Rozik, the speech acts "do not exist on their own, but rather as indications of actions which comprehend both inward and outward components".²¹² This contrasts explicitly with Austin's reasoning for his claim that "*our word is our bond*",²¹³ that is, that a performative speech act takes place when uttered in spite of what does or does not take place in the mind of the speaker. According to Austin, the separation into an outward sign and an inward act eventually leads to a possibility of one-sided cancellation of a

²⁰⁸ Elam 1988, 48.

²⁰⁹ Elam 1988, 47.

²¹⁰ Rozik 1993, 117.

²¹¹ Rozik 1989, 45; Rozik 1993, 120.

²¹² Rozik 1989, 45.

²¹³ Austin 1975, 10. Italics in the original.

performative speech act like a promise, a bet or a marriage vow, thus providing a way out for those who want to abuse the force of the commitment.²¹⁴

In his later articles from the turn of the millennium, Rozik develops interesting adaptations of Searle's idea about speech act metaphor and Van Dijk's term macro speech act. He defines the speech act metaphor as "a speech act in which the performative component, either verbally indicated or otherwise, is metaphorical in itself".²¹⁵ This he discusses in relation to the Theatre of the Absurd, concluding that possibly the most important innovation of modernist theatre was to introduce "mixed stage metaphors, speech act metaphors in particular, in handling comically serious themes, such as human frustration and death, with the aim of producing a grotesque image of the world".²¹⁶ The macro speech act is a term introduced by Van Dijk in order to denote a series of parallel speech acts where the agent and object as well as the intention and purpose remain the same. Rozik considers the idea of macro speech act adoptable to an entire dramatic text.²¹⁷ In this case the communication takes place between the author (the playwright or the director) of the theatrical performance and its spectator. It is also necessary that some overall intentions and purposes can be identified on the macro level of the performance and that they "require interpretation as regular speech acts".²¹⁸ The authors' intentions are usually categorized either as reaffirming or challenging the spectators' beliefs and the typical activity with which the text operates is the art of persuasion, like in any other rhetorical discourse.²¹⁹ This aspect "is an essential complement to the semiotic approach in elucidating the nature of the performance-text", Rozik concludes. Rozik also hierarchizes the semiotic component of the performance to its pragmatic/rhetorical aspect, thus claiming that "the nature of the performance should be viewed as a further indication of the nonverbal nature of theatre".²²⁰ This viewpoint about macro speech acts and theatre as a persuasive rhetorical device will be further discussed in the next section.

²¹⁴ Austin 1975, 9–10.

²¹⁵ Rozik 2000a, 203.

²¹⁶ Rozik 2000a, 216.

²¹⁷ Rozik 2000b, 127.

²¹⁸ Rozik 2000b, 124.

²¹⁹ Rozik 2000b, 129–130.

²²⁰ Rozik 2000b, 133.

Simultaneously with Elam's and Rozik's adaptations of speech act theory, another kind of discussion concerning performativity occurred. This discussion, which at least on some occasions turned into a debate, placed performativity in opposition to theatricality, and used these terms to demarcate and define performance art and theatre in relation to each other. Some of the speakers in this discourse refer to the contributions of Austin, Searle and Derrida, but they are not necessarily considered the theoretical sources of the concept. Instead, in these discussions the terms performative / performativity and theatrical / theatricality are derived from the concepts of performance and theatre, thus referring to the characteristics that would be respectively distinctive. Therefore, it could be questioned whether discourse is actually part of the theoretical scene of this study. Nevertheless, since it has been influential in the discussions of theatre and performance studies, it seems necessary to include it, even more so when these discourses (those that originate from Austin's theorizing and those derived from the characteristics of theatre and performance) have increasingly intertwined.

Josette Féral is one of the early contributors in the discussion that juxtaposes performativity and theatricality, although she does not use the words 'performative' or 'performativity' in her article "Performance and Theatricality: The Subject Demystified" published in 1982. There she outlines the distinction between theatre and performance, performance referring here specifically to performance art and not generally to the shape of the event in which, for instance, theatre, dance or circus, etc. take place. She defines her aims as follows:

Conceived as an art-form at the juncture of other signifying practices as varied as dance, music, painting, architecture, and sculpture, performance seems paradoxically to correspond on all counts to the new theatre invoked by Artaud: a theatre of cruelty and violence, of the body and its drives, of displacement and "disruption," a non-narrative and non-representational theatre. I should like to analyse this experience of a new genre in hopes of revealing its fundamental characteristics as well as the process by which it works. My ultimate objective is to show what practices like these, belonging to the limits of theatre, can tell us about theatricality and its relation to the actor and the stage.²²¹

²²¹ Féral 1982b, 170–171.

Although, as said, Féral does not explicitly use the term ‘performativity’ in this article, she later connects it to the continuum of the linguistically symmetrical discourse of theatricality / performativity saying that the text “presented performativity and theatricality in opposing terms, stressing the dynamic aspect of the former”. The latter, theatricality, Féral defined to inscribe “the stage in a signifying semiology, not possible through performativity”.²²² In this instance she also refers to the wide influence of her article particularly in the USA, which she attributes to the current interest in “performance art and all forms of performance outside the theatre” of the North American audience.²²³ These two causes also explain the relevance of the article in this study.

Féral names three characteristics that, according to her, “constitute the essential foundations of all performance”.²²⁴ They are first, “the manipulation of the body”, second “the manipulation of space”, and third, “the relation that performance institutes between the artist and the spectators, between the spectators and the work of art, and between the work of art and the artist”.²²⁵ By exploring these aspects in some exemplary performances, Féral concludes, for instance, that:

Performance rejects all illusion, in particular theatrical illusion originating in the repression of the body’s “baser” elements, and attempts instead to call attention to certain aspects of the body – the face, gestural mimicry, and the voice – that would normally escape notice.²²⁶

Like the body, space itself becomes an undistinguishable part of the performance, even to the extent, says Féral, that it “*is* the performance”.²²⁷ Further, she describes performance by two definitive statements: “[p]erformance is the absence of meaning” and “[p]erformance is the death of the subject”.²²⁸ With respect to the relations between the artist, the spectators and the art work she remarks that while escaping formalism, every performance in a way “constitutes its own genre”.²²⁹ The avoidance

²²² Féral 2002, 4.

²²³ Féral 2002, 4.

²²⁴ Féral 1982b, 171.

²²⁵ Féral 1982b, 171.

²²⁶ Féral 1982b, 171.

²²⁷ Féral 1982b, 172–173.

²²⁸ Féral 1982b, 173.

²²⁹ Féral 1982b, 174.

of narrativity as one of the fundamentals of performance may cause the spectator some frustration: “For there is nothing to say about performance, nothing to tell yourself, nothing to grasp, project, introject, except for flows, networks, and systems.”²³⁰

Féral’s viewpoint is determined by the theme of the publishing context, an issue of *Modern Drama* in which the articles originated from a colloquium at the University of Toronto that focused on defining theatricality or the characteristics of theatre.²³¹ Hence Féral’s choice to approach the theme by exploring the characteristics of performance (art) was an attempt to define theatricality by demarcating the borderlines. Féral sees the position of the subject as the most important difference between performance art and theatre. In theatre the subject is, according to Féral, a necessity, whereas performance art demystifies the subject, disperses it into parts, and plays with these part-objects.²³² In spite of these differences, Féral ends up including performance art within the field of theatre as its margins (in the Derridean sense, as Féral emphasizes) or its fringes, a field which is necessarily present “as a storehouse for the accessories of the symbolic, a depository of signifiers which are all outside of established discourse and behind the scenes of theatricality”.²³³

Later Féral elaborated her vision in an article which was first published in French in 1988 and in English in 2002, the latter in a context which again concentrated on discussions about theatricality. This publication, a special issue of *Substance – A Review of Theory and Literary Criticism*, was also edited by Féral like the Theatricality issue of *Modern Drama* in 1982. In the later article Féral took, as she herself describes, a more European viewpoint, adjusting the focus to define theatricality as the feature distinguishing theatre from other genres and forms of spectacle.²³⁴ In this article she comes to the conclusion that theatricality has more to do with the gaze directed at the performance than the performance itself – however, the initiative towards the theatrical can be taken either by the spectator or by the performer. According to her view at this phase, theatricality would demand “the

²³⁰ Féral 1982b, 179.

²³¹ Féral 1982a, 1.

²³² Féral 1982b, 177.

²³³ Féral 1982b, 178.

²³⁴ Féral 2002a, 4; Féral 2002b, 94. An example of this European conception of theatricality is, for instance, Silvija Jestrovic’s article “Theatricality as Estrangement of Art and Life in the Russian Avant-garde” in the same publication *Substance – A Review of Theory and Literary Criticism*.

spectator's awareness of a theatrical intention" and would consist of "a process [...] that postulates and creates a distinct and virtual space belonging to the other from which fiction can emerge".²³⁵ The relation between theatricality and performativity has in Féral's contemplations varied only a little. Throughout her writings she has emphasized that they are not mutually exclusive, but rather include each other. While in the early article the features of performance art were embedded within the outskirts of theatre, in the later text Féral states that the opposition between the terms is only rhetorical and that both elements are to be found in every performance of whatever living art form.²³⁶ In spite of the changes in insight, throughout her elaborations Féral has associated theatricality with the semiotic aspect, meaning the readably coded communication of theatre, and performativity with the unique moment of performance and escaping from solid meaning making. According to the later formulation, theatricality makes a performance "recognizable and meaningful within a certain set of references and codes" while performativity "makes any performance unique each time it is performed".²³⁷ Thus, although not exclusive and controversial, the relationship between theatricality and performativity is dichotomized on the axis of the semiotic, no matter how complementary the two notions are.

However, the principle of Féral's demarcation was challenged in the same special issue of *Substance* from two viewpoints. First, Malgorzata Sugiera argues in her article that the dominant opinion of theatrical communication as transmitting meaning in a process of coding and decoding is a projection created by observing theatre using the semiotic method.²³⁸ According to the cognitive approach taken by Sugiera, communication should be understood in a broader sense that is not restricted to only transmitting information but exists in both non-coded and coded form.²³⁹ Therefore communication "does not have to be connected with an underlying system of signs and rules by which they are used", not even in respect to language.²⁴⁰ Consequently, giving up the semiotic approach also undermines the distinctive principle between

²³⁵ Féral 2002b, 96–97.

²³⁶ Féral 2002a, 4–5.

²³⁷ Féral 2002a, 4–5.

²³⁸ Sugiera 2002, 226.

²³⁹ This kind of understanding of 'communication' is also discussed by Jacques Derrida in his article 'Signature Event Context'.

²⁴⁰ Sugiera 2002, 228.

theatre and performance art, dismantling the clear dichotomy in which one is a semiotically coded process governed by specific conventions of the art, and the other is a completely non-representational non-coded unique event without any meanings outside itself. Second, the distinction between theatre and performance art by their relationships to the semiotic aspect becomes even more problematic when the development of these art forms are taken into account. Sugiera argues that:

The difference between theatre and performance [art] still visible in the 1980s has been deconstructed lately by reciprocal influences from both sides, making the semiotic understanding of meaning and theatrical communication [...] an awkward tool for analyzing contemporary theatre.²⁴¹

Ann-Britt Gran and Diane Oatley also point to the fact that most of the theatrical metaphors used in the fields of sociology and anthropology on which the performance art and/or performativity definitions often lean are implicitly built upon and dependent on one specific, historical form of theatre and one type of dramaturgy, namely Realist/Naturalist theatre and Aristotelian dramaturgy.²⁴² According to them, this influences both the understanding of theatre itself and the understanding of the world described by the theatrical metaphors. The comparison is always taken from a certain context, but this particularizing bond tends not to be acknowledged.²⁴³ Equally, those particularities tend to turn into essential universals in the pursuit of definitions. Hence, to base a definition of an art form on an opposition between two or more art forms which – because of being living art forms – are always in a process of change and elaboration by the creative artists working in the field, is a problem in itself.

²⁴¹ Sugiera 2002, 226.

²⁴² Gran & Oatley 2002, 253–254. This limited insight is also pointed out by Janelle Reinelt, who remarks that the notion of theatre used by the anti-theatre and avant-garde movements is based on “Aristotelian principles of construction and the Platonic notion of mimesis” (2002, 202).

²⁴³ Gran & Oatley 2002, 253–254.

2.5 DEMARCATIONS OF DRAMA, THEATRE AND PERFORMANCE: PRACTICES, POLITICS, AESTHETICS

William B. Worthen has in a way been in the intersection of the two ways of using the word / term / concept of performativity discussed above, the Austinian concept and another one rooted in the idea and characteristics of performance. He was party to a conceptual debate in the mid 1990's that involved distinguished professors of theatre and performance studies in the USA. This debate was a manifestation of the institutional struggles between disciplines (theatre studies and performance studies) that Janelle Reinelt refers to in her article discussed in the Introduction. As identified by Reinelt, the stakes in this struggle concerned the respective relationship and demarcation between performance studies and theatre studies, but also the respective relationship between the study of drama and production within theatre studies. Because performance studies emerged as a discipline in the United States, the debate had a parochial tone, especially where it seemed to be intertwined with or even driven by the rivalry for academic legitimation, positions and resources.²⁴⁴ However, as performance studies has gained ground everywhere since the 1990's, the local has turned into the general. The performance studies/theatre studies debate is not as profound and as widely influential as the Derrida/Searle "non-confrontation" in the 1970's discussed in section 2.2, but it or its themes that were left unresolved have had some durable bearing in the fields of theatre studies and performance studies. A common feature in these two debates besides the intertwining of power struggles and conceptual discussion is the inclination to dismiss the conceptual content of the other party's argument when focusing on the defence of one's own viewpoint.

Worthen initiated the debate with his article "Disciplines of the Text/ Sites of Performance" published in *TDR* in 1995. He articulated his interest as follows:

Here, I want to explore the relationship between texts, textuality, and performance as an issue deeply inflected by notions of authority – not so much professional authority, but the stabilizing, hegemonic functioning of the Author itself. I am interested in the ways that notions of authority are covertly inscribed in recent discussions of performance, often at just those moments when the

²⁴⁴ Reinelt 2002, 202–203; Dolan 1995, 29.

supposedly liberating “textuality” of performance is most urgently opposed to that Trojan horse of the absent author, the text.²⁴⁵

Worthen criticizes the then current discussion in theatre studies about the relationship between text and performance. According to him, there was a “surprising romantic sentimentality” that occurred in the tendency to set performance and text in opposition to each other and to give performance positively charged connotations, like being “transgressive, multiform, revisionary”, in contrast to text, which was represented as “dominant, repressive, conventional and canonical”. In this imbalance, Worthen sees a lurking confusion in the concept of text and that “*texts* are not what is really at issue, but how they are construed as vessels of authority, of canonical values, of hegemonic consensus”.²⁴⁶

The conceptual confusion stems from three ways of understanding the concept of text. According to Worthen, when talking about “text”, we may mean:

- 1) a canonical vehicle of authorial intention²⁴⁷
- 2) an intertext, the field of textuality²⁴⁸
- 3) a material object, the text in hand²⁴⁹

The confusion manifests itself when this triad of meanings is compared to the distinction that Roland Barthes made in his essay “From Work to Text”, first published in 1971. There Barthes argues for a change in conceptions, as the name of the article announces, making a difference between a work and a text. In seven points he focuses on defining what is a text and what is a work, “the imaginary tail of the text”.²⁵⁰ According to him, a work is “a fragment of substance” that “can be seen” and “can be held in the hand”.²⁵¹ It “closes on a signified”, and is an object either of science or

²⁴⁵ Worthen 1995a, 14.

²⁴⁶ Worthen 1995a, 14.

²⁴⁷ Worthen 1995a, 14.

²⁴⁸ Worthen 1995a, 14.

²⁴⁹ Worthen 1995a, 14.

²⁵⁰ Barthes & Heath 1990, 157.

²⁵¹ Barthes & Heath 1990, 156–157.

hermeneutics.²⁵² A work does not threaten monologism or monism in any way,²⁵³ and is fastened to its affiliation with the author.²⁵⁴ In its relation to the reader, a work is an object of consumption due to the distance between production and reception, and the pleasure it provides is the pleasure of consumption.²⁵⁵ In contrast to these aspects, a text is “a methodological field” and can be “experienced only in an activity of production”.²⁵⁶ It “cannot be contained in a hierarchy”, of quality, for instance, nor in a genre.²⁵⁷ The text “practices the infinite deferment of the signified”²⁵⁸ and is irreducibly plural.²⁵⁹ With the text the affiliation to the author is broken and can be reversed; “his [the author’s] life is no longer the origin of his fictions but a fiction contributing to his work”.²⁶⁰ The text actively resists its consumption, drawing in the reader to reduce “the distance between writing and reading, in no way by intensifying the projection of the reader into the work but by joining them in the single signifying practice”.²⁶¹ Therefore, the pleasure of the text is different from the pleasure of consumption provided by the work; it is a pleasure without separation, the *jouissance*.²⁶²

Of the three meanings of the text listed by Worthen, only the second one is what in the Barthesian sense is meant by “text”, whereas the first and the third of these meanings would belong to the Barthesian conception of the work. The writings of Roland Barthes have been highly influential and have reached the position of poststructuralist classics widely in the studies of culture and arts. Hence Worthen’s concern about the confusion regarding the concept of the text, which is evoked frequently in the discussions that are based on the dichotomy between text and performance,²⁶³ is by no means marginal. At the end of his article, Worthen articulates this concern with respect to the paradigm change from theatre studies to performance

²⁵² Barthes & Heath 1990, 158.

²⁵³ Barthes & Heath 1990, 160.

²⁵⁴ Barthes & Heath 1990, 160–161.

²⁵⁵ Barthes & Heath 1990, 161–163.

²⁵⁶ Barthes & Heath 1990, 157.

²⁵⁷ Barthes & Heath 1990, 157.

²⁵⁸ Barthes & Heath 1990, 158.

²⁵⁹ Barthes & Heath 1990, 159.

²⁶⁰ Barthes & Heath 1990, 161.

²⁶¹ Barthes & Heath 1990, 162.

²⁶² Barthes & Heath 1990, 164

²⁶³ Worthen 1995a, 15.

studies. According to Worthen, “[n]ew paradigms are often ghosted by their history in ways that are difficult to recognize, acknowledge, and transform”.²⁶⁴ In this respect he considers the simple text/performance opposition to hinder the emergent new paradigm from releasing itself from the baggage of the preceding disciplines.²⁶⁵ Therefore he emphasizes that:

no simple opposition between text and performance – or [...] between the “paradigms” we constitute to frame them – will be sufficient to capture the rich, contradictory, incommensurable ways that they engage one another.²⁶⁶

In the same volume with Worthen’s article, *TDR* published four responses to it plus Worthen’s brief reply to them. The responses were written by Jill Dolan, Joseph Roach, Richard Schechner and Phillip Zarrilli and they all took a different angle to the challenge presented by Worthen. However, none of them actually tackle the conceptual problem he raised. The most positive stance was taken by Jill Dolan, whose response focuses on clarifying the problematics of the disciplinary paradigm change between theatre studies and performance studies. She summarizes Worthen’s discussion and poses a question:

If, as Worthen argues, “performance is the site for the reproduction of authority,” like it or not, and if, despite the search for new paradigms to expand the variety of work with which scholars and practitioners engage, “text and performance remain haunted by a desire for authorization [...], what difference does it make what “study” our affiliation is secured toward: theatre studies, performance studies, cultural studies, literary studies?”²⁶⁷

Although Dolan’s viewpoint is institutional rather than conceptual, she shares Worthen’s concern and acknowledges the threats he explicates despite her commitment to performance studies and its methodology. According to Dolan, disciplines as closely related as theatre and performance studies “should proliferate, not replace each other, should extend boundaries until they finally disappear, but

²⁶⁴ Worthen 1995a, 23.

²⁶⁵ Worthen 1995a, 23.

²⁶⁶ Worthen 1995a, 23.

²⁶⁷ Dolan 1995, 29.

shouldn't colonize each other".²⁶⁸ The current discourse at that time on the "new paradigm" she sees as "a gathering of power – institutional and intellectual – rather than a gesture to affiliate".²⁶⁹

Beside Dolan's sympathetic response, the other three were less in agreement with Worthen. Their common feature is a defence of performance studies against claims which I cannot identify in Worthen's article.²⁷⁰ Joseph Roach and Richard Schechner focus on correcting Worthen's misguided conceptions whereas Phillip Zarrilli, more than the other responders, comes to grips with the conceptual problematics raised by Worthen. However, instead of engaging in discussion with it, he contents himself with acknowledging it as a manifestation of poststructuralist theory and points out the difficulty of combining and adapting it to the practical theatre work, where the participants mostly sustain conservative and commonplace "essentialized notions of text and performance".²⁷¹

In their readings of Worthen's argument these three responses more or less remind one of Derrida's claim of *from/to-Sec* in Searle's argumentation: the arguments that Derrida presented in his article "Signature Event Context" but which Searle, according to Derrida, presented as his own oppositions against Derrida's supposedly contrasting views. Reminiscent of Derrida's protest, Worthen summarizes his interpretation of the interaction:

By misrepresenting my interrogation of textual authority as some kind of affiliation with "the staging of drama" (or, worse yet, with literature), Zarrilli, Schechner, and Roach perform the kind of gesture I'm laboring to challenge here. They imply that "performance" (and performance studies) is opposed to "texts" in ways that depend upon an oversimple conception of texts and textuality.²⁷²

²⁶⁸ Dolan 1995, 31.

²⁶⁹ Dolan 1995, 32.

²⁷⁰ Nevertheless, it is possible that they have been expressed in other addresses, oral or written, in the discourse of the time. As I understand it, this discussion took place and continued on several occasions.

²⁷¹ Zarrilli 1995, 39.

²⁷² Worthen 1995b, 42.

The debate on the pages of *TDR* reminds us of the Derrida/Searle debate also in the sense that, as acknowledged by Jill Dolan, it was to a considerable extent a struggle about power and eminence.

Worthen continued to discuss the problematics of text and performance in several articles and books. Whereas in the 1995 article the term performative seems to appear in the sense which I in this study call 'performativ' according to Diana Taylor's suggestion,²⁷³ in a later article "Drama, Performativity, and Performance" (1998) he participates in the then current discussion on performative/ performativity commenting, for instance, on the insights of Eve Kosofsky Sedgwick and Andrew Parker discussed earlier in this study. There Worthen's argument is critically directed against the conception of theatre that Parker and Sedgwick employ in their critique of Austin which, according to Worthen, is ignorant or negligent and limited.²⁷⁴

Parker and Sedgwick enact a typically literary disciplinary investment in textually motivated forms of modern theater as definitive of theatrical production. Confining theater to the black box of modern stage realism, Parker and Sedgwick take performance studies to confirm theater as an essentially reproductive mode; they view theater as a parasite of the dramatic text, much as Austin saw it as a parasite on language.²⁷⁵

In spite of the critique, Worthen does not question Parker's and Sedgwick's reading of Austin. On the contrary, he sees it as providing "a more subtle and adequate relation among drama, theater, and performance".²⁷⁶ The most valuable feature for the study

²⁷³ In "Disciplines of the Text/ Sites of Performance" Worthen says: "Barthes' sense of the *text* is self-consciously performative", and partly therefore Worthen considers his concept of text "useful to contemporary discourse about performance". Worthen 1995a, 15.

²⁷⁴ Worthen 1998, 1096. Worthen points out, how "Parker and Sedgwick use a contemporary theatrical convention as a synecdoche for the ontology of theatrical performance: in their view theater and theater studies are epitomized by the black box of modern stage realism. Given the subsequent discussion of marriage as a form of conventional theater, it seems evident that what Parker and Sedgwick mean by "black box model" is the spatial and performance dynamics of modern proscenium performance, a performance mode that emerged barely a century ago, [...]: a darkened auditorium, a bourgeois drama, performance conventions that confine the play behind the fourth wall of a box set onstage. (In contemporary theater, of course, a black box is a small theater space susceptible to multiple configurations and so to various ways of shaping the stage-audience relation; in this sense black box theater does not have a proscenium. Whether the black box – let alone the modern proscenium house – defines the "classical ontology" of theater seems open to question."

²⁷⁵ Worthen 1998, 1096.

²⁷⁶ Worthen 1998, 1096.

of dramatic performances, is, however, not found in what they say about theatre, but what they say about a nontheatrical performance, namely the marriage ceremony:

For while theater remains for them a peculiarly hollow sign of how social hegemonies are produced through a conventional apparatus of visibility [...], the marriage ceremony provides a searching model of the relation between texts (“I do”) and performances, a model more adequate to the task of figuring dramatic performance. It is not text that prescribes the meanings of the performance: it is the construction of the text within the specific apparatus of the ceremony that creates performative force.²⁷⁷

An ongoing line in Worthen’s study on performativity has been discussion of Shakespeare’s dramas both as texts and performances. In both previously discussed articles (1995 & 1998) and in a more recent book *Drama: Between Poetry and Performance* (2010) he has used Shakespeare-related productions and films to elaborate on the conceptual issues of performativity and textuality. *Shakespeare and the Force of Modern Performance* (2003) focuses, as the title suggests, completely on discussing performativity with respect to diverse things related to Shakespeare: productions and films, but also internet sites and the Globe Theatre in London. The grounding for this study is Shakespeare’s position both in his historical era as well as contemporary global culture. In the course of history, Shakespeare lived and worked in a time of an emerging print culture that was still dominated by oral forms of communication. Shakespeare’s dramas belonged to the few works that at the time earned the status of ‘works’ as being published and distributed in printed form. These early products of print culture were, however, far from the fixity that is usually associated with print, as Worthen emphasizes. Each of Shakespeare’s dramas was manifested in several versions that differ from each other from the early quartos and folios up to the contemporary editions.²⁷⁸ The history of theatre and performance in Shakespeare’s era is exciting, too. It is a time when the technological and economic structures of theatre turn towards professionalism and consumerism, although theatre as a form of entertainment “shared the space of performance with bear-baiting,

²⁷⁷ Worthen 1998, 1097.

²⁷⁸ Worthen 2003, 2–3, 22, 45–46, 171–172, 180.

sermons and jigs”, as Worthen notes.²⁷⁹ As for the contemporary globalized world, theatre shares the space with various forms of international performance culture (117), film and television (39, 215), but also with living-history museums, battlefield reenactments and theme parks (25, 116), as well as with the hypertexts of the internet (175).²⁸⁰

In his study on the way Shakespeare was performed in various forms, Worthen also considers the conception of performativity with respect to Austin, Derrida, Butler and the readings and critique of their theorization in the literary and performance studies by Sedgwick and Parker and, for instance, Sue-Ellen Case. In spite of this discussion, it seems that what Worthen talks about as ‘performative’ is, however, in part, what in this study is denoted as ‘performatic’, thus referring to appearance as performance or to performance-like qualities – or is an amalgamation of the performatic and performative. For Worthen the main question regarding performativity is situated between the drama text and dramatic performance and is concerned with whether either of them is comprehended as dominant over the other or is derivative in relation to the other:

To consider dramatic theatre as an instance of the “performative” requires a fundamental rethinking of the function of writing in performance. Does stage performance operate citationally, less an iteration of texts than an engagement of the conventions of performance, conventions that accumulate, as Judith Butler puts it, “*the force of authority through the repetition or citation of a prior and authoritative set of practices*” (*Excitable Speech* 51)? As a citational practice, theatre – like all signifying performance – is engaged not so much in citing texts as in reiterating its own regimes of performance. Plays become meaningful in the theatre through the disciplined application of conventionalized practices – acting, directing, scenography – that transform writing into something with performative force: performance behavior.²⁸¹

Worthen’s study aims at emancipating both parties of this liaison, the text and the performance, and in *Shakespeare and the Force of Modern Performance* he carries out this pursuit through innovative analyses which identify and name various forces that participate in the meaning making of the Shakespeare productions and films.

²⁷⁹ Worthen 2003, 2.

²⁸⁰ Worthen 2003, 25, 39, 116, 175, 215.

²⁸¹ Worthen 2003, 9. Part of this argument was already presented in the 1998 article.

These forces originate, for instance, from the historical reconstruction as a tourist attraction, different styles and trends from the past four hundred years of theatre history in Europe and elsewhere in the world, and contemporary consumerist culture with its styles of branding and advertising. Beside these other points of reference, the drama text – even originating from the world famous Bard – is but one of many elements in the flow of meaningful contents and forms and it is not necessarily always the dominant one.

In his later writings, Worthen seems to have given up the Barthesian complication regarding the concept of text, and contents himself with using ‘text’ in its simple denotation, as ‘a text in hand’, and – particularly in his book on Shakespeare – toned by the properties of print. However, the topic that was in focus in the 1995 essay, the question about authority, remains a core issue in his discussions. Considering hypertexts in a chapter called “Cyber-Shakespeare” Worthen pays attention to the gap between the properties of the text and the practices of reading and the authorizing rhetoric that seems to survive the changes of technologies in spite of the celebration of overcoming it:

Hypertext enables a variety of reading practices [...]. At the same time writing cannot determine the practice of reading; reading is a “performative” practice outside the text. For this reason, despite the “freedom” of reading hypertext documents, a “freedom” said to arise from the structure of hypertext itself, hypertext authors and hypertext documents oddly continue to emulate the authorizing rhetorical principles ascribed to linear, authoritarian print.²⁸²

Thus, Worthen’s interest has been consistent in critically revising the concepts of text and theatre, which over the last twenty years have been seized for purposes of academic struggles. In these struggles the stakes have often been somewhere else than in a real conceptual understanding of these forms of cultural activity. Instead, the concepts have been used as the oppositional others against which particularly the concept of performance has been represented as emancipating. Due to this teleological operation, the concept of text, as argued by Worthen, and the concept of theatre, argued by Worthen, but also Malgorzata Sugiera and Ann-Britt Gran as mentioned

²⁸² Worthen 2003, 184.

earlier in this chapter, have often become defined in a general sense according to very limited and specific samples of the art form. Worthen's appropriation of the concept of performative/performativity has been at the service of this revision. But whereas the concepts of text and theatre have been the objects of critical investigation, with the concept of performativity Worthen has mainly agreed with deconstructive formulations. However, in *Shakespeare and the Force of Modern Performance* he points at the bodily dimension that is introduced by Austin's theorization:

The invocation of Austin often tends to associate theatrical performance with speech and so sees theatre's relation to the text as akin to the ways Austin describes an utterance's relation to language: the text grounds the potential meanings of its enactment. Yet even the act of speaking, Bruce Smith observes, is better understood as "something that happens *in* the body and *to* the body," something apprehended "via a gestalt of *force*" (*Acoustic World* 23). Theatre goes well beyond the force of mere speech, subjecting writing to the body, to labor, to the work of production.²⁸³

In *Drama: Between Poetry and Performance* (2010) Worthen continues his exploration of the conceptual complexities of drama as text and drama as performance with the concept of performative/performativity. As his point of departure he chooses the in-between position of drama constructed by two powerful disciplinary tendencies: first, the New Criticism of mid-twentieth century literature studies, which has had a long-lasting influence in "defining the 'literary' dimension of the drama apart from the stage",²⁸⁴ and second, the rise of performance studies from the 1970's onward, which despite its reformatory energy, maintained the New Criticism's literary idea of theatre.²⁸⁵

The New Critics defined a purely literary fixity for the drama, and for all its oppositional energy performance studies surprisingly echoes this view, regarding dramatic theatre as a textually legislated form of performance, and so as antithetical to the essentially destabilizing freedom of performance *per se*.²⁸⁶

²⁸³ Worthen 2003, 9.

²⁸⁴ Worthen 2010, xvii.

²⁸⁵ Worthen 2010, xvii.

²⁸⁶ Worthen 2010, xvii.

Thus, Worthen traces in even more in detail how dramatic theatre became conceptually trapped by two disciplinary neighbours, literature studies and performance studies. To challenge this trajectory, he introduces a more recent and, for a contemporary conception of theatre, a more up-to-date line of research by performance studies and theatre studies scholars.²⁸⁷ Worthen describes it as:

an alternative critical lineage, which has attempted to rethink the work of drama in large part by resisting its ‘literary’ deformations and by suggesting that *writing* need not be conceived as the antithesis of *performance* but as one instrument among many that the repertoire of the enactment might deploy.²⁸⁸

In *Drama: Between Poetry and Performance* Worthen’s adaptation of Austin also takes a more independent turn. In this manoeuvre he compares and combines the theorization of J. L. Austin with the critique and thinking of Austin’s contemporary Kenneth Burke. In the comparison, he finds both similarities and differences in their thinking. The elementary difference in their mutual interest, “words doing things”, is that whereas in Austin’s viewpoint, the language works confirmatively, complying with the conventions that frame a performative utterance, Burke considers that performance remakes the conventions, “the rules and meaning of action anew”.²⁸⁹ In this viewpoint Worthen leans on the insight of Robert Wess, who examines Austin’s theory of speech acts and performatives in comparison to Burke’s method of rhetoric he named dramatism. Oriented by this comparison, Worthen returns to Austin’s remark about performative utterances on stage and compares it with Burke’s respective insight:

For Austin, the theatrical *scene* hollows out the *agency* of words, while for Burke the redoubling of the *scene* is what enables fictive words to *do things* as part of our cultural *equipment for living*.²⁹⁰

²⁸⁷ The studies that in Worthen’s study represent the literary-oriented lineage date back to 1945–1952, whereas those studies that build their conception of theatre on co-operation, inclusion or instrumentality between text and performance rather than domination or exclusion originate from 1975–2006. Worthen 2010, xvi–xvii.

²⁸⁸ Worthen 2010, xvii. Italics in the original.

²⁸⁹ Worthen 2010, 24–26.

²⁹⁰ Worthen 2010, 25.

Worthen does not explicitly contextualize his reading of Austin in Ordinary Language Philosophy but the elaboration with Burke's dramatism eventually creates a parallel with this approach to language by turning to the relationship between text and performance in terms of instrumentality. Whereas language is employed by its users, drama text puts its textual elements at the theatre's disposal. Worthen adapts Burke's five terms, the pentad, in order to describe the position of drama in performance:

we [...] shift our attention to a more instrumental understanding of dramatic writing as a *tool* in the *technologies* of a performance, adapting Kenneth Burke's terms – *act*, *scene*, *agent*, *agency*, *purpose* – to reconsider specific affordances of dramatic writing.²⁹¹

Burke, like most of his contemporaries, does not orientate his exploration towards theatre performance, but restricts his analysis to written drama although he does consider its hypothetical performance on stage. In his article "Antony in Behalf of the Play", he studies Shakespeare's *Julius Caesar* concentrating on Antony's funeral oration as representative of the author's voice, as "a paradigmatic site of the play's rhetoric", as Worthen puts it. Analysing Burke's operation, Worthen points out the intertwining of three voices, the voice of the author, of the character and, finally, of Burke himself, who, according to Worthen, "speaks through 'Anthony,' uses the role of 'Antony' in ways that accomplish his own designs."²⁹² This design, according to Worthen, aims at suggesting "the second-person aspect of dramatic writing, using the means of fiction to enact suasion in the here-and-now of the theatre (or at least in the theatre-of-the-mind)".²⁹³ Nevertheless, Worthen remarks, Burke does not acknowledge any difference between dramatic text and dramatic performance, for him "the 'character-recipe' produces this result more or less without allusion to a performance, as effectively for readers as for spectators". But whereas Burke merges dramatic text and dramatic performance, Worthen aims at their breakdown, using Burke's terms:

²⁹¹ Worthen 2010, xvi.

²⁹² Worthen 2010, 31.

²⁹³ Worthen 2010, 30.

[D]ramatic performance implies two scenes of acting, the fictive world it represents and the material scene of the theatre. Dramatic performance might be captured as a double *pentad*, layering dramatic action on its theatrical motives, as a fictive/material *scene* in which character/actor *agents*, through the *agency* afforded by the material of the play and by the specific regimes of actor training, involve us (watching both the play and the playing), in the duplicitous *purposes* of the particularly ambiguous *act* of dramatic performance.²⁹⁴

With the assistance of Burke, Worthen seeks to “grasp some of the challenges posed by drama” and “even to assert a kind of continuity in the work of dramatic performance over time”. He examines this “flux of poetics and performance” with regard to several theorists, playwrights and dramatic characters both on page, on stage and in film.²⁹⁵

James Loxley and Mark Robson also combine the study of performativity and the study of Shakespeare with the addition of his contemporary Ben Jonson. They stay in the linguistic field and investigate different kinds of speech acts – promises, excuses, libels and declarations – both conceptually and in their manifestations in the plays of Shakespeare and Jonson. They articulate as their purpose to avoid taming the problematics of the performative into a controllable instrument of analysis, but instead “focus on what it is in the performative that provokes questioning, that poses and resists the limits of taxonomy, concept or theory”.²⁹⁶ According to them, the performative works reflectively, it “returns us to our condition as critics”.²⁹⁷ In the three last chapters that are named succinctly “Animation” (MR), “Seriousness” (JL) and “Theatre” (JL), they turn to inspect the “aspects of the condition of the performative: [...] the matrix of its taking place, the world in which it happens”.²⁹⁸ In these chapters, they lean specifically on Stanley Cavell’s contemplation on performativity and analyses of its manifestations in Shakespeare’s plays. According to Loxley and Robson, focusing on performativity makes visible the active nature of the relation that is established between language and the world:

²⁹⁴ Worthen 2010, 24. Italics in the original.

²⁹⁵ Worthen 2010, 34.

²⁹⁶ Loxley & Robson 2013, 11.

²⁹⁷ Loxley & Robson 2013, 11.

²⁹⁸ Loxley & Robson 2013, 11.

In placing the emphasis less on what the utterance says about the world and its objects than on what takes place in the act of utterance, the performative draws attention to force, affect and active intervention in the world through and by means of language. Intriguingly, this occurs not by virtue of some ‘special’ or occult power of incantation, but instead through the most prosaic utterances.²⁹⁹

They see as a problem the much discussed issue of seriousness, which is “not something that can simply be excised or overcome as an error or wrong turn”.³⁰⁰ They find the term “only awkwardly at home in the thought that depends upon it”.³⁰¹ In the relevant chapter, Loxley points out, much like Felman and Cavell whose insights were discussed in the previous sections, how fundamentally the “assimilation to ... Platonic metaphysics” contrasts with Austin’s pursuit, “distorting the fabric of Austin’s thought on the pragmatics of language”. According to Loxley, this pursuit was shaped “in response, and resistance, to the account of language use developed and popularised by logical positivism”.³⁰² To confirm Austin’s distinction from Platonism he refers to Austin’s *Sense and Sensibilia* (1959) and the critique presented there against distinguishing between things ‘real’ and something else, like, for instance, the illusory, which is done by “the philosophical misuse of the ordinary word ‘real’”.³⁰³ Loxley argues that:

‘Real,’ [...], has a particular and peculiar grammar, a range of implications and significances apparent in its ordinary usage, and Austin does not seek to subordinate his account of the performative to a philosophical way of talking that rides roughshod over that grammar. His account of the distinction between utterances that are invested with an illocutionary force and those that aren’t is instead drawn in terms of “felicity,” and a major part of his investigation of the performative is concerned with an examination of the different kinds of conditions for determining such felicity. An ontological criterion of “realness” is not part of the picture.³⁰⁴

²⁹⁹ Loxley & Robson 2013, 12.

³⁰⁰ Loxley & Robson 2013, 12.

³⁰¹ Loxley & Robson 2013, 12.

³⁰² Loxley 2013, 98.

³⁰³ Loxley 2013, 98–99.

³⁰⁴ Loxley 2013, 99.

Loxley and Robson also depict as awkward the relations that have been outlined between the conceptions of theatre, drama and performance on one hand and the performative on the other.³⁰⁵ According to them, to “oppose the latter to the former requires the effort of strenuous disavowal”.³⁰⁶ They do not, however, content themselves with this observation, but instead take it as a call to examine “what might be disavowed in such a move”.³⁰⁷ This examination leads, in the footsteps of Derrida and Judith Butler, to a consideration of the “conception of metadramatic disillusionment”.³⁰⁸

The metadramatic display of theatricality becomes, also, a display of the theatricality or performativity that is at work in the constitution in the world outside and offstage. It is not just that we are shown to be watching a play, and prompted to some kind of disenchanted response; the response, now, is a revelation of a more telling truth about theatre in its world. If performance can be contrasted [...] to being, and associated with the etiolations of play or imitation, then a theatre capable of demonstrating or insisting that what performance performs is in fact the performativity of being shakes or suspends the theatrical diminution [...]. It exposes the dissimulation of these constitutively impure origins, refuses the reduction to secondariness, elaborates a critical position that carries political implications, or offers the prospect of a political theatre in which performance as such is invested with political force.³⁰⁹

Binding the political-critical force of theatre to the metatheatrical aspect that points at the constructed situation of the performance is not a new argument; it is familiar at the very least from the Brechtian concept of theatre.³¹⁰ However, the new aspect of this

³⁰⁵ Loxley & Robson 2013, 12.

³⁰⁶ Loxley & Robson 2013, 12.

³⁰⁷ Loxley & Robson 2013, 12.

³⁰⁸ Loxley 2013, 120.

³⁰⁹ Loxley 2013, 120.

³¹⁰ The Brechtian theatre style was associated with Austin’s theoretization already by literature scholar Terry Eagleton and following him, theatre director and performance theorist Herbert Blau. Eagleton discusses the accentuated void and hollowness of Brechtian style of acting and the purposes aimed by it which he sees as “a kind of Derridean ‘spacing’, rendering a piece of stage business exterior to itself [...] dismantling the ideological self-identity of our routine social behavior”. (Eagleton 1986, 167.) This is agreed by Herbert Blau who elaborates it by claiming, that there, nevertheless, has to be “sufficient residual self-identity in the non-self-identity of alienated stage behavior so that the difference, the lack, is represented.” Blau specifies that: “We are not really talking of a total void in the acting, or it wouldn’t really be representing anything at all. What is sought for, rather, in alienated acting is a *productive emptiness* which as it throws the elements of presence into relief, the lineaments of the representational structure, puts into question the (falsifying?) distance between representation and nonrepresentation. Not a void, then, but a

force comes from what becomes exposed: whereas in Brecht's concept of theatre it is the constructedness of the social and economic relations between the members of the society, with the performative lens moulded by Judith Butler the exposure takes place in respect to the constructedness of the identities of the individuals. According to Loxley, "Butler's reading of performative moments and instances [...] are claimed for the task of cultural critique",³¹¹ this task being "to expose the contingent acts that create the appearance of a naturalistic necessity".³¹² The thing exposed is not the truth concealed underneath the performance (of the false), instead there is nothing more real and original than – or actually nothing else but – the performance:

The metadrama of a self-reflexive performance, showing its own show [...]. Of course, for Butler, what one comes to know through this disillusionment is not real substance, actual nature, or the solid ground of identity. The imitation does not point to the real, even when or as its imitative nature is revealed: instead, it "postures as an imitation," showing up the implication of the original or substantial in the work of imitation as itself a form (not the *original* form) of illusion. Thus, it offers a sustained challenge to the dogmatic reduction to non-seriousness, a deconstruction of the opposition between the two that unmasks the hidden performativity constitutive of the offstage identities.³¹³

Judith Butler's theorization about performativity as a revelation of the manufactured nature of identity categories has also produced performance analytic adaptations. Such are, for instance, the articles in *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality and Sexuality* edited by Sue Ellen Case, Phillip Brett and Susan Leigh Foster (1995) and in Shannon Jackson's book *Professing Performance: Theatre in the Academy from Philology to Performativity* (2004). The link to Austin, if it exists at all, is left implicit in *Cruising the Performative*

disequilibrium – which is the space of contradictions." (Blau 1990, 291.) Austin's remark about the hollowness of the utterances performed on the stage inspired Eagleton to ponder that Austin has probably only seen amateur acting. (Eagleton 1986, 167.) Even though amusing, as it probably is intended, I find Eagleton's comment seriously misleading. Regardless of the quality of acting, no matter how plausible and convincing the participants are, the utterances of a wedding ceremony performed on stage do not establish a marriage, whereas the same utterances in a situation without the frame of theatre, will establish one (if all the conditions are met), no matter how insecure, implausible and unfitting to their roles as bride, groom and the clerical or civil authority the partakers of the ceremony appear.

³¹¹ Loxley 2013, 120–121.

³¹² Judith Butler (1999, 44) quoted in Loxley 2013, 121.

³¹³ Loxley 2013, 121. Italics in the original.

and the point of departure for the consideration of the performative is related to Judith Butler's theory concerning the performativity of gender and identity categories of race, ethnicity and class. Shannon Jackson, instead, recapitulates the progression of the theory of performativity, including its initiation by Austin and elaborations by Jacques Derrida and Shoshana Felman, although in a somewhat confusing manner.³¹⁴ In spite of her reservations regarding Austin, Jackson considers it nevertheless important to bring "frames of performativity in dialogue with theatrical performance".³¹⁵ She describes her perspective on understanding performativity and her interest in employing it to analyse theatrical representations of experiences of racism as follows:

I see the theatre/performativity conundrum as embedded in a larger set of genealogical tensions and obfuscations between the fields of drama and rhetoric. At the same time, I also want to argue that such tensions and obfuscations in theatricality/performativity debates parallel the tensions and obfuscations in debates about racial identification and racial injury, a parallel that makes each serve as a vehicle for illuminating the other.³¹⁶

In her analysis of identity-based anti-racist performances, Jackson takes Judith Butler's elaboration of performativity as her major point of reference. But even with this point of departure she has to negotiate the controversy that some Butler's articulations have raised among performance and theatre scholars, who have found them representative of the very same anti-theatrical prejudice and disparagement as the notorious parts of Austin's theorizing.³¹⁷ However, Jackson also introduces Butler's attempt to "craft a relationship between performance and performativity".³¹⁸

³¹⁴ Jackson 2004, 3. Jackson's narrative parallels the ones that emphasize Austin's claimed anti-theatrical prejudice and his infamous act of excluding stage speech acts. Her reading includes, however, some confusing ambiguities. She credits both Derrida and Felman for some elaborations that are already included in Austin's theorizing, such as the utterances that are, according to Jackson, called 'implicit performatives' by Felman. They were, however, called so already by Austin,³¹⁴ which is even quite clearly explained by Felman. Equally, the "original distinction between performative and constative was weakened, indeed, dislocated" not only for Felman and Derrida, as Jackson says, but also for Austin himself, who, as explained in section 2.1. proceeded in stages when presenting his idea about speech acts: first establishing a division, then dismantling it and redrafting the differences into the distinct locutionary, illocutionary and perlocutionary acts that take place in speech acts. Furthermore, Jackson even speaks about *How to Do Things with Words* as a book written by Austin, which it is not, as explained at the beginning of this chapter.

³¹⁵ Jackson 2004, 178.

³¹⁶ Jackson 2004, 178.

³¹⁷ Jackson 2004, 189.

³¹⁸ Jackson 2004, 190.

It is similar to the one to which Loxley and Robson refer, in Jackson's wording, as: "a necessary type of hyperbolic gesture, a spectacle that might expose habituated citational scripts."³¹⁹ Jackson also points out that there is nothing new in this for theatre theory or practice since Brechtian theatre theory. This connection has also been made from the viewpoint of theatre studies:

The language of overt display, of pointing, of exposing the arbitrary, echoed Brecht's language of defamiliarization. This is how theatre theorists such as Elin Diamond and William Worthen have reconciled theatre and performativity, lodging Brechtian defamiliarization inside Butlerian resignification.³²⁰

Jackson agrees but does not content herself with this. Her interest in anti-racist performances requires a more refined interpretation especially in terms of intentionality. In the performances that Jackson discusses, the questions of intention and address are crucial, as crucial as they were in Butler's conception of performativity regarding gender and sexuality. Jackson reminds us that the suspicion towards Butler rose among theatre and performance scholars when Butler tried to make a distinction between intentional performance and the non-intentional performativity of gender, specifying that "the reduction of performativity to performance would be a mistake".³²¹ Jackson also reflects on Butler's discussion of homophobic speech acts in *Excitable Speech* (1997), pointing out "how naming one's sexual identity [...] can be interpreted by the non-homosexual as seduction".³²² She associates this with her own interest and how performances which focus on experiences of racial subjectivity and/or racial injury are in interracial reception often taken as an accusation or a token of "the program" of its creator. In this respect a theory of performativity that reaches beyond the intentionality of performance is needed.³²³

The last of the theatre theorists whose insight and adaptation of performativity I want to introduce here is Erika Fischer-Lichte. She sets herself the task of formulating an aesthetics of performativity which takes into account the so-called 'performative

³¹⁹ Jackson 2004, 190.

³²⁰ Jackson 2004, 190–191.

³²¹ Butler 1993, 234 quoted in Jackson 2004, 189.

³²² Jackson 2004, 187.

³²³ Jackson 2004, 187, 189, 191.

turn' in the arts and "the transformation from a work of art into an event" that has taken place as its consequence.³²⁴ One cornerstone of Fischer-Lichte's aesthetics is autopoietic feedback loop. It consists of the bodily co-presence of the performers and spectators in the performance. When the performers and spectators are at the same time and place, their actions and reactions are respectively perceivable and influential. Fischer-Lichte goes through historical layers of theatrical conventions which have defined and redefined the relationship between stage and auditorium. According to her, the emphasis has moved along with the 'performative turn' since the 1960's from the disciplined focus on the stage and complementing effacing of the audience toward emphasizing contingency and consciousness of the performance as event.³²⁵ As Fischer-Lichte describes:

The pivotal role of the audience was not only acknowledged as a pre-condition for performance but explicitly invoked as such. The feedback loop as a self-referential, autopoietic system enabling a fundamentally open, unpredictable process emerged as the defining principle of theatrical work. A shift in focus occurred from potentially controlling the system to inducing the specific modes of autopoiesis.³²⁶

Hence Fischer-Lichte's adaptation comes closer to Josette Féral's in the sense that it motivates the concept of performativity with the widening that has happened in the range of performances on one hand, and on the other hand with the shift from staging plays to creating performances in the contemporary conceptualization of theatre. Contrary to Féral, Fischer-Lichte takes thoroughly into account the historical variation of theatre. She also introduces the theoretical roots of the performative in Austin's language philosophy as well as later adaptations of the concept in cultural studies and cultural theory, most importantly the philosophical elaboration by Judith Butler.³²⁷ She concludes her discussion by the observation that "both Austin and Butler seemingly view performance as the epitome of the performative, even if neither of them further elucidates the notion of performance."³²⁸ Instead of the philosophical

³²⁴ Fischer-Lichte 2008, 23.

³²⁵ Fischer-Lichte 2008, 38–39.

³²⁶ Fischer-Lichte 2008, 39.

³²⁷ Fischer-Lichte 2008, 24–29.

³²⁸ Fischer-Lichte 2008, 29.

point of departure Fischer-Lichte prefers, however, to “root the aesthetics of the performative in the concept of performance”, saying that this “seems plausible, almost self-explanatory”.³²⁹ Hence, she explicitly defines her approach on the conceptual side, which in this study is referred to as ‘performatic’. Fischer-Lichte also acknowledges that a variety of fields, like sociology, cultural anthropology and cultural studies, have developed theories about performance but instead of them, Fischer-Lichte prefers to theorize performance according to the approaches that originate from theatre studies in the early phases of the discipline as an independent branch of research.³³⁰ Her main reference is Max Herrmann, whose concept of performance she sees to coincide with those of Austin and Butler in some respects but she also finds differences as well:

Herrmann is consistent with their [Austin and Butler] respective definitions insofar as he does not consider performance to be a representation or an expression of something previously given. Performance describes a genuine act of creation: the very process of performing involves all participants and thus creates the performance in its specific materiality. Herrmann’s notion of performance stretches beyond that of Austin and Butler insofar as he explicitly focuses on the shifting relationships between subject/object and materiality/semioticity achieved through performance. But he falls short of them by ignoring the problem of meaning generated in the course of a performance.³³¹

The most important feature of Herrmann’s conception is, according to Fischer-Lichte, that it replaces the notion of an artwork with the notion of an event, without however explicitly engaging “with the possible effect of such a move”.³³² Following Herrmann’s notion of performance, Fischer-Lichte focuses her analyses of performances on their “mediality, materiality and semioticity”.³³³ Concretely speaking, this means exploring the organization of the space and performer-spectator relationships, perceptivity for different senses, and the generation of meaning. According to Fischer-Lichte, these aspects “constitute the nature of performance as

³²⁹ Fischer-Lichte 2008, 29.

³³⁰ Fischer-Lichte 2008, 29.

³³¹ Fischer-Lichte 2008, 36.

³³² Fischer-Lichte 2008, 36.

³³³ Fischer-Lichte 2008, 162.

event, and they influence one another throughout”.³³⁴ In addition to the autopoietic feedback loop, which thus operates both with respect to the whole performance as well as its parts, Fischer-Lichte names such aspects “a destabilization, even erasure, of binary oppositions; and [...] situations of liminality that transform the participants of the performance,” to “constitute the nature of performance as event”.³³⁵ Finally, the ability to transform its participants gives performance power to something that Fischer-Lichte calls “the reenchantment of the world”. According to her, it is also important to understand that these characteristics do not exclusively feature in art performances but also occur in a wider range of performance events:

Since the performative turn of the 1960s and the spread of new media, a range of new performance genres have emerged in such diverse domains of our culture as politics, sports, and spectacle and festival culture. These performances do not claim to be art; yet they are staged and perceived as new possibilities for the theatricalization and aesthetization of our environment; they partake in the reenchantment of the world.³³⁶

Fischer-Lichte, therefore, intends the aesthetics of the performative to be applicable to the whole range of performances, and hence to be used for exploring “the relationship between the aesthetic and the non-aesthetic, art and non-art, and for reiterating the question of the autonomy of art in today’s world”.³³⁷

To conclude, the yield of the two last sections, the adaptations of speech act theory and the concepts of performative/performativity, have varied largely in the fields of drama, theatre and performance studies. The formulations and modifications have been oriented according to uses, whether they were for purposes of studying drama as a written and readable text or as performance, or the interplay of the text and the performance in the multifunctional environment of theatre, or whether the aim has been to discuss representations of identity constructions on stage or in drama or to explore the realm of aesthetics and its frontiers. Differences have also been produced by the larger theoretical trends, like structuralism or poststructuralism, into which

³³⁴ Fischer-Lichte 2008, 163.

³³⁵ Fischer-Lichte 2008, 162–163.

³³⁶ Fischer-Lichte 2008, 181–182.

³³⁷ Fischer-Lichte 2008, 181–182.

these concepts have been rooted, and the overall tasks that the scholars have set themselves, like defining theatre or performance, identifying a genre, or critiquing the politics of representation.

In the big picture, it is obvious that the discussion of the performative has neither expired nor reached consensus during the decades after Austin's death in 1960. Instead of a continuum of arguments and counterarguments it seems more like a network where individual threads link to some of the earlier ones without building consistently on an original idea or developing into a unified theory. Mieke Bal describes the moves of the concept of the performative as a shift "from category to analytical concept", and hence is "representative of the move from the scientific to an analytic approach to culture". I am inclined to apply this idea about the movement between the approaches even to Austin's theorizing in general, seeing these approaches as simultaneous in his work. While the idea about the performativity of language is a radical and groundbreaking change towards an analytic approach, his way of discussing it is by classifying and by testing his hypothesis by falsification, hence primarily using the methods of empirical scientific research. On the other hand, of the recent adaptations, Fischer-Lichte's comprehensive approach of building an aesthetics also bears a similarity to scientific systematizing even though it takes place in a humanist field of research. In any case, according to Bal, it is the move from scientific to analytic together with a change of focus from "performing speaking" (illocution) to achieving an effect of speech act (perlocution) that has enabled the appropriation of the theory of performativity to analyse a broader range of cultural phenomenon beside its original environment, language.

In the following section, I will move on to define my own version of the concepts of performative and performativity and how to employ them. I will continue and elaborate the discussion with the theorists who have featured in the previous sections of this chapter and, also by briefly referring to a few others, explain how I draw on and connect with their interpretations, theorizations and appropriations of the Austinian concepts of speech acts, the performative and performativity.

2.6 PERFORMATIVITY IN A THEATRE PERFORMANCE: DOING WHAT, WITH WHAT?

So far in this dissertation I have used both concepts, the performative and performativity side by side without particularly explicating their difference or reciprocal relationship. Therefore, I will start the consideration of my adaptation by elaborating on how I understand these two interrelated terms. After that I will discuss some principal aspects of the performative / performativity in the light of previously introduced philosophical and theatre and drama studies viewpoints. At the end of chapter, I will elaborate in more detail my theatre studies adaptation regarding Austin's initial ideas about investigating the use of language and in conclusion, introduce the structure of the chapters to follow by justifying their content in relation to Austin's claims about the performative and the dimensions of performativity.

The term that Austin first introduced in his lecture series (which was later developed into the book *How to Do Things with Words?*) is performative and by this term he aimed at distinguishing utterances that act or operate in the world or possibly even manipulate it by means of those utterances that describe some state of affairs in the world. By the term performativity I refer to an abstraction, the ability or capability of the utterances – as well as of other forms of human action – to influence and shape reality. This is in the same sense that theatre scholar Elin Diamond applies the term. According to Diamond, the notion of performativity that Butler derives from Austin is anti-essentialist to the extent that it “pushes past constructionism”.³³⁸ She describes the relation of performativity and performance as materialization:

When performativity materializes as performance in that risky and dangerous negotiation between a doing (a reiteration of norms) and a thing done (discursive conventions that frame our interpretations), between someone's body and the conventions of embodiment, we have access to cultural meanings and critique. Performativity, I would suggest, must be rooted in the materiality and historical density of performance.³³⁹

³³⁸ Diamond 1996, 4.

³³⁹ Diamond 1996, 5. As I understand it, Diamond is not talking here about any specific genre of performance but uses the word in its most general meaning, as the “as-performance” in Schechnerian terminology. Hence, I do not think that Diamond relates performativity to performances in a similar manner as, for instance, Fischer-Lichte, that is in the sense that in this study would be read as

When Austin moved on from the binary of performative/constative to discuss how all utterances are active and perform acts in the world in either more explicit or implicit form, I consider that this is moving from speaking about the performative to talk about performativity. Derrida, for instance, considered that truth, the traditional way of estimating utterances, should be replaced by force. However, Stanley Cavell thinks, as explained earlier, that Austin's aim was not to replace the truth value with a force value, but instead to move beyond the evaluation to observe whether the speech acts succeed or not, in other words, whether something gets done in or by the saying. Timothy Gould elaborates on this line of thought and argues that Austin's "goal was not to substitute performance and its various effects for truth and its various consequences".³⁴⁰ Instead, he had much more far-reaching intentions, Gould suggests:

[Austin's] strategy was rather to drag the fetish of true and false into the same swamp of assessment and judgement in which we find the dimension of happiness and unhappiness that afflicts our performative utterances. The comic combination of confidence and provisionality in his classificational schemes was not merely designed to shake our confidence in the true/false dichotomy. It was intended to seduce us away from the reassurances of that dichotomy into a larger appreciation of the common miseries of utterances – whether constative *or* performative.³⁴¹

So, in Gould's reading the introduction of the performative/constative distinction was merely an instrument in the strategy for a bigger upheaval of thinking about language – not necessarily theoretically high-flown, but on the contrary, quite mundane and paradoxically therefore difficult to argue in the philosophical mode. As Gould puts it: "a more homely, less manageable, and hence more uncanny region – a region in which our utterances find (or fail to find) their various relations to the world and its other inhabitants."³⁴² I find this insight to be akin to Shoshana Felman's viewpoints about referentiality as action, as "a dynamic movement of modification of reality" and the un-symmetry of self-referentiality, the production of "referential excess, an excess on

'performatic'.

³⁴⁰ Gould 1995, 23.

³⁴¹ Gould 1995, 23–24. Italics in the original.

³⁴² Gould 1995, 24.

the basis of which the real leaves its trace on meaning” that were discussed earlier in this chapter.³⁴³ So, following Felman and Gould, it seems that the main contribution of Austin’s idea was not the introduction of a new dichotomy beside or to replace the old one, but the subversion of the worth of dichotomies all together. This claim gets support from Cavell’s reminder about Austin’s remark in *Sense and Sensibilia* about the need to abandon the “tidy-looking dichotomies”.³⁴⁴ Furthermore, Austin’s theory induces us to see referentiality as a two-way traffic, where the question that aims at confirming relevance is not only posed from the utterance (performance) to the reality but can also be asked from the opposite direction, from the reality to the utterance (performance).

From this viewpoint, moving the focus of Austin’s theorization from coining a new category to questioning the dichotomic view altogether and including the idea of asymmetrical referential excess, I want to reconsider Austin’s remark about performative utterances in theatrical and other comparable contexts that has attracted so much disapproval. As pointed out several times in this study, according to Austin, such utterances are “*in a peculiar way hollow or void.*”³⁴⁵ I admit that regarding the English language, I am far from the native level of understanding the nuances of the idioms. But in spite of that, I dare suggest that Austin’s ‘peculiar’ and even – in my understanding – the more explicitly pejorative expressions of ‘parasitic’ and ‘etiolations’³⁴⁶ are there to point out that the utterances in these circumstances are not simply void, but void in a very special way. To once again invoke the often-repeated example of the marriage ceremony, an “I do” pronounced on the stage will not usually lead to marriage. However, in terms of having an influence it may still not be completely useless and without effect because it nevertheless produces produces a representation of the very act of making a marriage. Even though this representation is framed as fiction when performed on the stage, this framed act still takes place in a shared social reality at the same time as it is referred to. Therefore, Felman’s remarks about referential knowledge acting within reality, since being partly what the “reality

³⁴³ Felman 1983, 77, 80.

³⁴⁴ Austin quoted in Cavell 1995, 59.

³⁴⁵ Austin 1975, 22. Italics in the original.

³⁴⁶ Austin 1975, 22.

is made of”,³⁴⁷ as well as about the referential excess produced by self-referentiality, “an excess on the basis of which the real leaves its trace on meaning,”³⁴⁸ concern the fictional representations, too. Hence the marriage ceremony performed on stage, in spite of not producing a marriage, nevertheless may influence the conceptions of such ceremonies and eventually even the conceptions of marriage as well.

In addition to the attribute of the attribute, peculiar, to which Sedgwick and Parker paid specific attention, the main attribute *hollow* and its possible associative link in Austin’s usage is also of interest. The most obvious referent is T. S. Eliot’s famous poem *The Hollow Men* (1925). The imagery of the poem is filled with death and despair, loss and meaninglessness in the aftermath of the World War I. The “hollow men” are also “stuffed men”. They are:

Shape without form, shade without colour
Paralysed force, gesture without motion;³⁴⁹

The dark shades of Eliot’s poem do not raise any positive connotations to speak in favour of theatre, so looking at it as a text to which Austin might refer when he characterizes the performative utterances spoken on the stage does not alter the tone of his remark. However, in contemplating the difference between performativity in the everyday, not-as-art framed context, “as issued in ordinary circumstances”³⁵⁰ and performativity in the frames of art, “when said by an actor on the stage, or if introduced in a poem, or spoken in soliloquy”,³⁵¹ to quote Austin, might provide certain insights. The last part of the poem – before the most quoted lines “This is the way the world ends” – constructs a list of processual phases that are separated by what is referred to as “the Shadow”:

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

³⁴⁷ Felman 1983, 77.

³⁴⁸ Felman 1983, 80.

³⁴⁹ Eliot 1974, 56-59.

³⁵⁰ Austin 1975, 22.

³⁵¹ Austin 1975, 22.

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow³⁵²

The shadow that appears between the deed and its consequence gives space for the failure. When the deed is hollow (and stuffed with straw), it lacks the power of those deeds that are not hollow and stuffed but complete as themselves (whatever that might be), hence the hollow deed may fall into the shadow before it reaches the consequence or effect.

So, reading Eliot's poem as a reference does not add any more appreciation of theatre to Austin's theorization, but simply broadens the imagery of loss of power and life. There is, however, one expression that might add a hint of appreciation concerning how Austin speaks about theatre. As Austin extends the claim to consider all utterances in addition to the explicit performatives, he uses an expression that is likely a reference to Shakespeare's play *The Tempest*: "This applies in similar manner to any and every utterance – a sea-change in special circumstances."³⁵³ In *The Tempest*, the "sea-change" appears in Ariel's song to Ferdinand:

Full fadom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell...³⁵⁴

³⁵² Eliot 1974, 56–59.

³⁵³ Austin 1975, 22.

³⁵⁴ Shakespeare 1996, 1140.

Ariel also sings about death, but the image of this death is not grey, powerless and meaningless as the death of the *Hollow Men*, but is, instead, “something rich and strange”, human organs turned into pearls and corals, valuable aesthetic objects that cannot perform the functions and purposes of their original form but can do other things, like give aesthetic pleasure and provide food for thought.

The Ordinary Language Philosophy (OLP) orientation as the original context of Austin’s theorization is, in my opinion, worth taking into account. I do, however, divide its consequences into two and commit myself to only one of them. The first obvious consequence would be to focus on and limit the study to the phenomenon of language. This is a commitment, however, I do not intend to make. Instead, I will expand the approach to all human behaviour, linguistic and non-linguistic with the attitude that I consider originating from OLP. Most of all this means treating utterances, as well as gestures and movement, as being employed by their users and gaining their meaning in the interaction of shared discourse and individual practice. There I follow other theatre scholars, like Fischer-Lichte, Rozik and Worthen, who in their exploration of theatrical performances cover equally linguistic as well as non-linguistic areas. This kind of application of the theory of performativity contrasts to the literary-oriented approach which, as Worthen describes the stance taken by Sedgwick and Parker, reduces dramatic performance “to the performance of language, words, as though dramatic performance were merely, or most essentially, a mode of utterance, the (infelicitous) production of speech acts.” So, to sum up, when I study the performativity of a theatrical performance, I explore the theatrical modes of expression employed by the theatre makers and the performativity of those modes. Rather than reducing this study to the exploration of language, the study of performativity, especially when taking into account the readings and elaborations by Cavell, Butler and Felman, is more likely to show that even a speech act as such is not reducible to language and particularly not to language as a (semiotic) system, but is a multidimensional bodily event which always at least partially escapes attempts to control it.

The other part of the OLP orientation, and one that I consider worth following, is the choice between constructing a comprehensive theory and providing analysis and

critique. Although it is anachronistic to apply Avner Baz's 21st-century insight to Austin's 20th-century theorization, particularly when the latter even seems to be structured in order to become constructed into a systematic taxonomy of the considered phenomenon,³⁵⁵ I am inclined to abandon the systematic approach as a goal and ideal in favour of critical and analytical exploration. Nor do I consider the performative or performativity to be a means to outline a distinction between different kinds of performances. I would not wish to distinguish performances that are performative and those that are not, as was F  ral's idea in the early days of the performative turn in theatre studies, nor do I wish to employ Austin's explicit transformative performatives, which is Fischer-Lichte's choice with her aesthetics of the performative. Instead, I see performativity as an aspect of human action that is unavoidable, something which we cannot refuse or deny. Thus, I wish to invoke the discussion about the attachment between the speech act and its speaker to which Austin, Derrida and Cavell all made notable contributions. As discussed earlier in this chapter, while Derrida elaborated on Austin's remark about signature tethering the speaker and the written utterance together, Cavell takes the topic further and extends the discussion by bringing together Austin's "three pictures in play of our attachment to our words": the tether, the bond and the shackle.³⁵⁶ Cavell emphasizes that this attachment is "specifically produced in opposition" to the "metaphysical effects of presence", but he also points out how Austin's remark "our word is our bond" that is targeted against "false profundity" actually "locks us into it, or into a parody of it."³⁵⁷ The other two terms, the tethering and the shackling, are there to "mark the sides of the irony", says Cavell.³⁵⁸ He challenges Derrida's reading of Austin's "tethering" by elaborating on the function, capability and limits of the signature:

Evidently the function of a (tethered) signature is to pick you out, you as your body, not in your or its absoluteness or purity (whatever this would mean) but in your relative and impure identity, not from any possible human that could

³⁵⁵ In the discussion after his paper at the Royaumont conference, Austin responded to a question by saying that he believes that a logic of performative utterances could be formalized, but that it would need a more thorough inventory and definition of the concept ("armed with an inventory and a definition, we could if necessary consider formalizing the logic of performative utterances"). Caton 1963, 52.

³⁵⁶ Cavell 1994, 120.

³⁵⁷ Cavell 1994, 120.

³⁵⁸ Cavell 1994, 120.

exist [...] but from whom or from which you or it might need distinguishing. That there is no assurance of, or only relative finality to, human identity is an endless subject of comedy and tragedy and the law [...]. Shall we say that signatures “cannot” resolve the irony of human identity [...] or that, like everything human, they participate in this irony, or pathos?³⁵⁹

Instead of the metaphysical solution to the identity problem, Cavell turns the discussion to questions of responsibility. Following the elaboration on Plato and Condillac where Derrida argues for moving from the classical philosophical understanding of writing as an extension of communication in the absence of the receiver to see it as an extension beyond the absence – or death – of the sender, Cavell sums up that “[a] direct conclusion seems to be that absolute responsibility for an essential predicate cannot be tethered to a mortal”.³⁶⁰ However, not satisfied by that, he continues by asking “what other brand of responsibility can be?”³⁶¹ Cavell’s own description of the relation between a speaker/writer and her words is poetic: “my words fly from me and stick to me, [so] that I can never [...] set my words down, leave my mark, since their burdens are not corded bales”.³⁶² So, instead of “Derrida’s picture of writing as *extending the limits*”, a movement away from the sender, Cavell’s interpretation of “Austin’s tethering” is the reverse: “*limiting the (inevitable) extension* of the voice, which will always escape me and will forever find its way back to me”.³⁶³ So, Cavell’s image includes movement in both directions, out and back again, and in a way which we as speakers or writers cannot completely control.

In this way, performativity eventually concerns ethics. Cavell considers speech acts from the perspective of an individual and her engagement with responsibility, whereas Derrida’s brief discussions on the performative in some of his late papers elaborate on the performative in association with event and institution.³⁶⁴ He relates

³⁵⁹ Cavell 1994, 121.

³⁶⁰ Cavell 1994, 123.

³⁶¹ Cavell 1994, 124.

³⁶² Cavell 1994, 123.

³⁶³ Cavell 1994, 125–126. Italics in the original.

³⁶⁴ “A Certain Impossible Possibility of Saying the Event” (*Critical Inquiry*, Vol. 33, No. 2, Winter 2007. pp. 441-461/ JSTOR 3.7.2013) is a paper which Derrida delivered at the Canadian Centre of Architecture, Montreal in April 1997. “Performative Powerlessness – A Response to Simon Critchley” (*Constellations* Volume 7, No. 4, 2000. pp. 466-468) was originally presented at a conference in Paris in June 1999, where Simon Critchley delivered his second version of his paper “Remarks on Derrida and Habermas”, which was delivered for the first time at the Suhrkamp Haus in

the performative with the event, claiming that “whereas the performative says and produces the event that it speaks of, it neutralizes it, too, insofar as it maintains control over it”.³⁶⁵ This neutralizing is associated with the legitimizing power that Derrida concludes is inherent in performativity. According to him:

[w]herever there is the performative, whatever the form of communication, there is a context of legitimate, legitimizing, or legitimized convention that permits it to neutralize what happens, that is the brute eventness of the arrivant.³⁶⁶

Therefore, Derrida sees performativity as always remaining protective, and even theories of performativity are “at the service of powers of legitimation, of legitimized or legitimizing powers”.³⁶⁷ Ethics, however, are according to Derrida, only found somewhere else, somewhere where one is “in performative powerlessness”.³⁶⁸

Judith Butler has discussed the performative and performativity for multiple purposes after her milestone adaptation for gender theory in *Gender Trouble. Antigone's Claim* (2000), based on her series of lectures at the University of California, Irvine, relates in a fascinating manner to Derrida's “performative powerlessness”. There Butler develops a reading that goes beyond a traditional Hegelian interpretation, where the conflict between Antigone and Creon is seen as a conflict between kinship and state,³⁶⁹ or a Lacanian interpretation, where Antigone represents the death drive of masochism.³⁷⁰ Instead, Butler positions Antigone as a challenger to the normative family, and to kinship and gender division.³⁷¹ Ultimately, Antigone “functions as a chiasm within the vocabulary of political norms” speaking “within the language of entitlement from which she is excluded”.³⁷² Butler asks “[w]hat is the contemporary voice that enters into the language of the law to disrupt

Frankfurt in June 2000 to open the discussion between Derrida and Habermas.

³⁶⁵ Derrida 2007, 460.

³⁶⁶ Derrida 2000, 467.

³⁶⁷ Derrida 2000, 467.

³⁶⁸ Derrida 2000, 467.

³⁶⁹ Butler 2000, 4.

³⁷⁰ Butler 2000, 47.

³⁷¹ Butler 2000, 71–72.

³⁷² Butler 2000, 82.

its univocal workings?”³⁷³ and finds one answer in non-normative families, for instance, blended families or the buddy system that was created in New York for those with HIV or AIDS.³⁷⁴ Regarding these radical kinship relations, the question of legitimizing power becomes embodied:

For those relations that are denied legitimacy, or that demand new terms of legitimation, are neither dead nor alive, figuring the nonhuman at the border of the human. And it is not simply that these are relations that cannot be honored, cannot be openly acknowledged, and cannot therefore by [sic] publicly grieved, but that these relations involve persons who are also restricted in the very act of grieving, who are denied the power to confer legitimacy on loss.³⁷⁵

In *Excitable Speech: A Politics of the Performative* Butler discusses topics that concern issues of using language from the viewpoints of linguistic vulnerability and injurious speech. She introduces cases of, for instance, hate speech and censorship to contemplate different angles of linguistic acts and the demarcation between linguistic and other kinds of action. Butler’s more recent cowritten book *Dispossession: The Performative in the Political* (2013), which consists of conversations with Athena Athanasiou, concern other kinds of vulnerabilities and injuries. Athanasiou states that:

[B]eing dispossessed refers to processes and ideologies by which persons are disowned and abjected by normative and normalizing powers that define cultural intelligibility and that regulate the distribution of vulnerability.³⁷⁶

Butler and Athanasiou also struggle with the association of dispossession to possession and the capitalist ideology that links together possession of property and individual personhood,³⁷⁷ and try to find ways to work against it. From this viewpoint they engage in discussion about “discursive and performative regimes of dispossessions as well as on critical responses to them”.³⁷⁸ In their discussion feature, I think, several good examples of the ethical states of “performative powerlessness”

³⁷³ Butler 2000, 69.

³⁷⁴ Butler 2000, 69, 74.

³⁷⁵ Butler 2000, 79.

³⁷⁶ Butler & Athanasiou 2013, 2.

³⁷⁷ Butler & Athanasiou 2013, 6–7.

³⁷⁸ Butler & Athanasiou 2013, 7–8.

that Derrida was calling for, where some tactics of performativity have, nevertheless, been created.

So, whereas Cavell's interpretation of performativity turns to the individual's eventually limited possibilities to control the full range of her speech acts, Derrida and Butler find its operation on the ethical border zone of power and powerlessness, working either along with or against norms and normativity. I find both these directions relevant and wish to keep them with me during the course of this study.

Regarding theatre, the ethical aspects of agency, responsibility and consequences become remarkably more complex than with respect to "ordinary language", where the speakers and their interlocutors are usually more easily recognizable, even though the problematizing of the subject has been an issue in the theory of performativity, particularly again by Judith Butler. At the same time, the performatives performed on the stage are in that sense 'less serious' than those performed outside the theatrical frames, so that the marriage vows made on stage are not considered to be binding. So, when the consequences do not concern the interlocutors of the ceremony, who, then, do they concern and how?

According to Elam, theatre is in general considered to be a "perlocutionary enterprise, its end and its motivation lying in persuasion or delight or purgation or instruction".³⁷⁹ Who the interlocutors are as well as the question of influences have been topics of discussion in drama and theatre studies' adaptations of speech act theory. Keir Elam points out in his 1988 article that in drama studies, the speech-act approach can be applied both to the internal axis of the drama, which is the communication between the fictional characters, as well as to the external axis of the drama.³⁸⁰ How the external axis is to be comprehended is a problematic issue. Elam compares some insights from theatre history with speech-act theoretical viewpoints,³⁸¹

³⁷⁹ Elam 1988, 51.

³⁸⁰ The internal axis with its focus on the communication written for the fictional characters and spoken by the actors on the stage might provide an interesting analysis of the material on which I am working, especially because of the ambiguous ways the characters use language, a way that is considered typical in eastern parts of Finland. However, this is not what I have in mind for my performance analytic adaptation. This type of analysis has the drama, not performance as its object, and this focus remains even when the study concerns the so-called "from page to stage" aspect. Nevertheless, this approach will have some relevance when I discuss the novel and its adaptation, and later, the reception of the production.

³⁸¹ Elam presents versions of two Renaissance scholars, Sir Philip Sidney and Julius Caesar Scaliger,

but sees them ending up in troubling conclusions. In the first case of his exploration, the communicative act takes place between the dramatist and the audience, and in the second, the communicative partner of the dramatist is, instead of the audience, the cast. In both these cases, Elam thinks that the dialogue of the play is superseded by the directorial text of the play. According to him, the directorial text is not universally an important part of the drama text, but merely a characteristic of some historically specific types of drama. In addition to that, it is often ignored in the process of staging the play.³⁸² Eventually, Elam ends up discussing the perlocutionary act as “the most complete kind of speech act in Austin’s system, the truly interpersonal and social praxis to which locution and illocution lead”.³⁸³ Elam criticizes later philosophers of language, linguists and semioticians for virtually disowning the perlocutionary effect as “an unphilosophical embarrassment”, “extrasemiotic contamination” and even “too dangerous”.³⁸⁴ He tabulates a group of theatre’s theorists from Aristotle to Artaud and notifies as an “immediate distinction” between them whether theatre is considered to content itself with perlocutionary object, that is, with “the effect of the communication on the audience” or whether it aspires to results beyond that as “the perlocutionary sequel” or “the practical consequences of the act”, as expressed by Elam.³⁸⁵ The most often discussed contrast of this division is located between Aristotelian and Brechtian ideals of theatre.

Eli Rozik’s elaboration and change of scale from micro speech acts to macro speech acts reflects similar problems and attractions as Elam, although Rozik directs his attention to the theatrical performance rather than the drama text. Rozik, too, is intrigued by the perlocutionary dimension of Austin’s theorization. Applying the terminology of structuralist semiotics, he assumes that the perlocutionary effect “is not a component of the deep structure of the ‘speech act’” and therefore “such purposes cannot be made explicit and must be interpreted at the hearer’s end.”³⁸⁶ Rozik parallels theatre to other rhetoric discourses, like “a political speech, a sermon or a

and compares them to speech act theorist John R. Searle’s insight.

³⁸² Elam 1988, 43–45.

³⁸³ Elam 1988, 50.

³⁸⁴ Elam 1988, 50.

³⁸⁵ Elam 1988, 51.

³⁸⁶ Rozik 2000b, 130.

scientific lecture” and says that “all these can be conceived in terms of a macro speech act which aims at [perlocutionary] persuasion.”³⁸⁷ He gives an example of this macro speech act rhetorical persuasion and its dependency on the current context, which influences the relevant attitudes of the audience. The case is an Israeli production of *The Trojan Women* by Habima National Theatre in 1983.³⁸⁸ The rhetorical persuasion of Euripides’ play is aimed at empathizing with the defeated enemy. When discussing audience attitudes, Rozik employs Aristotle’s concept of enthymeme, which refers to rhetorical demonstration of which the premises “are not necessarily true but are considered by the target audience as true”.³⁸⁹ According to Rozik, theatre in general tends to rely on this enthymematic rhetorical mechanism:

Although the theatre medium can provide descriptions of worlds of any structure [...] the ‘enthymematic’ structure is clearly privileged by authors and audiences. In comedy and tragedy as well as in farce and melodrama, the beliefs of the audience provide the common ground for the theatrical experience to be able to take off. [...] Moreover, most dramatic fictional worlds are pre-structured in order to both anchor on the accepted views of a given audience and bring about persuasion.³⁹⁰

Rozik reads Euripides’ intentions from the structure of the fictional world. According to him, the illocution of the play’s macro speech act was to challenge his contemporary audience’s views concerning the Peloponnesian Wars and as perlocution to challenge their attitudes towards them.³⁹¹ The aim of the Habima National Theatre’s production was to challenge the colonizing politics of Israel, and especially to condemn the occupation of the West Bank. However, just before the opening night of the production the 1982 Lebanon War broke out and intensified the performative force of the production.³⁹² According to Rozik:

The Homeric narrative of *The Trojan Women*, which was employed by Euripides as an apt metaphor for his contemporary political situation, became

³⁸⁷ Rozik 2000b, 130. Brackets in the original text.

³⁸⁸ The production was a staging of Jean-Paul Sartre’s adaptation of Euripides’ play and it was directed by Holek Freytag.

³⁸⁹ Rozik 2000b, 130.

³⁹⁰ Rozik 2000b, 131.

³⁹¹ Rozik 2000b, 132.

³⁹² Rozik 2000b, 132.

once more an apt metaphor for the devastating effects of the warlike policy in the Middle East.³⁹³

As discussed in the previous section, in Rozik's adaptation of speech act theory the communication occurs between either the dramatist and audience or the director and the audience, and he names both the playwright and the director as the authors of the theatrical performance. So, in Elam's terms, Rozik concentrates on the external axis of the communication. The concept of the macro speech act saves him from facing the same problem as Elam, i.e. separating the play's dialogue and directorial text from each other. He pays attention to the interpretation that the spectator has to make regarding the perlocutionary speech act of the stage. Interestingly, at this phase he refers to the spectator as the hearer, or even more precisely, he says that the interpretation must be done "at the hearer's end".³⁹⁴ I find the passive structure of the sentence intriguing. It invokes Cavell's remark on the "breakdown of the distinction of active and passive" that he recognizes in Derrida's play with signatures.³⁹⁵ Rozik's choice to speak about the hearer rather than the spectator is probably a nod towards the association to the speech-act orientation but the expression "hearer's end" instead of "the hearer" distances the thought from an individual audience member and instead points in the direction of the communication or its terminal location. As such, it creates an image of an ambiguous communicational situation, where also 'the speaker's end' might be equally unindividualized and difficult to define. It suggests that the communicative process of a theatre production is more complex and there is more to be interpreted than the perlocutionary macro speech acts. Instead of the personified speaker and hearer there are the ends: the speaker's end and the hearer's end.

I prefer to elaborate on the topic of identities by drawing a comparison with Judith Butler's gender theoretical contemplation. In her article "Performative Acts and Gender Constitution", Butler employs concepts both from phenomenology and theatre in order to outline the process of gender constitution which is performative rather than expressive³⁹⁶ and takes place as an interaction between a subject and the social and

³⁹³ Rozik 2000b, 133.

³⁹⁴ Rozik 2000b, 130.

³⁹⁵ Cavell 1994, 123.

³⁹⁶ Butler 1990, 278–279.

historical circumstances; hence it is public and private at the same instance.³⁹⁷ Butler's point is that even though the grammatical formulation gives the impression of a subject (a disembodied agency) performing an action (doing its body), "as if a disembodied agency preceded and directed an embodied exterior,"³⁹⁸ we should overcome the influence of the metaphysics embedded in the linguistic formulation and understand the body as the agency itself: "The 'I' that is its body is, of necessity, a mode of embodying, and the 'what' it embodies is possibilities."³⁹⁹ She follows Simone de Beauvoir's idea of the body as a historical situation and simultaneously, as "a manner of doing, dramatizing, and *reproducing* a historical situation".⁴⁰⁰ Butler relies further on existentialist and poststructuralist viewpoints that describe the way that bodily strategies produce gender: "Embodiment clearly manifests a set of strategies or what Sartre would perhaps have called a style of being or Foucault, 'a stylistics of existence.'"⁴⁰¹

Butler also employs metaphors that originate from theatre, particularly when trying to illustrate gender on one hand, in a temporal dimension as something that precedes, is current and upcoming at the same time, and on the other hand, is an interaction between the private and the public. Gender is simultaneously an individual performance but also a script that exceeds the individual and is bound to time and place. As Butler points out: "The act that one does, the act that one performs, is, in a sense, an act that has been going on before one arrived on the scene."⁴⁰² Also, there is no binary of an authentic and original, private self which would somehow cover oneself and go public, but according to Butler, "[a]ctors are always already on the stage, within the terms of the performance".⁴⁰³

The theatrical vocabulary expands but also becomes more complex in Butler's theorizing when she engages in a discussion with anthropologist Victor Turner and sociologist Erving Goffman. Applying to gender Turner's conception of ritual social drama as a repeated social performance, Butler states:

³⁹⁷ Butler 1990, 273–274, 276–279.

³⁹⁸ Butler 1990, 272.

³⁹⁹ Butler 1990, 272.

⁴⁰⁰ Butler 1990, 272. *Italics in the original.*

⁴⁰¹ Butler 1990, 272.

⁴⁰² Butler 1990, 277.

⁴⁰³ Butler 1990, 277.

[I]t is clear that although there are individual bodies that enact these significations by becoming stylized into gendered modes, this “action” is immediately public as well. There are temporal and collective dimensions to these actions, and their public nature is not inconsequential; indeed, the performance is effected with the strategic aim of maintaining gender within its binary frame. Understood in pedagogical terms, the performance renders social laws explicit.⁴⁰⁴

Whereas Turner’s idea about the legitimizing power of the social performance suits Butler’s theory well, Goffman’s conception of a two-dimensional psychological construction where a more or less permanent and authentic inner self assumes roles that vary according to the different environments of her life⁴⁰⁵ does not coincide with it:

As a consequence, gender cannot be understood as a *role* which either expresses or disguises an interior “self,” whether that “self” is conceived as sexed or not. As performance which is performative, gender is an “act,” broadly construed, which constructs the social fiction of its own psychological interiority.⁴⁰⁶

To talk about the role as something behind or inside which one can hide one’s true self is very common both with regard to theatrical practices as well as the social drama of everyday life. Nevertheless, both in terms of performativity as well as theatre, I consider it equally ill-fitting in both contexts. Rather than thinking about the role as a mask it would be more productive and accurate to understand it as a set of acts or a knot in a net of relations, both regarding identities as well as theatre.

Worthen has been developing a way of outlining the relationship between dramatic writing and performance that avoids creating hierarchies between them or appointing the dominance of either. In this attempt his project reminds one of Butler’s quest to go beyond the determinacy of the grammatical formation that builds on subject and predicate in order to alter the vision about gendered identity. Worthen elaborates on Kenneth Burke’s suggestion for thinking about drama and theatre and lists their mutual relationship into six aspects:

⁴⁰⁴ Butler 1990, 277.

⁴⁰⁵ Butler 1990, 279.

⁴⁰⁶ Butler 1990, 279. Italics in the original.

- a. Dramatic writing is simultaneously representational and instrumental; all aspects of its verbal style and represented “fiction” are simultaneously capable of being seized as *agency* for doing, for making performance.
- b. The *agency* of dramatic writing, and so the *act* it constitutes, will change with the *agent*, *purpose*, and *scene* in which it is performed.
- c. Reading is one means of instrumentalizing writing as *agency* in a specific *scene* of performance.
- d. Acting is one means of instrumentalizing writing as *agency* in a specific scene of performance.
- e. The perceived *agency* of a text – its affordance – is shaped by the *scene*, *agents*, and *purposes*, what we might call the *technology*, of its use. The sense of a script’s actual and potential *agency* is not a function of the text-as-tool, but of the *scene* in which it is performed, or in which we imagine it to perform.
- f. Different *scenes*, different kinds of theatre, will use the drama to perform different kinds of *act*; uses afforded in one theatre may not appear in another. The writing, the text, cannot determine how it should be used or what it might mean, affordances arising in relation to specific technologies of performance.⁴⁰⁷

With this comprehension of a theatrical performance as a kind of field where the agencies, scenes, acts, purposes and technologies come together, Worthen/Burke bypass the question of the speaking subject in theatre and reformulate the conception of the theatrical performance as a collective work that is not automatically defined by any one predetermined intention. I suggest expanding and opening this viewpoint beyond the participation of the dramatic writing in order to include all the elements of theatrical performance as possibilities for agency. The degree of equality versus hierarchy among the participants in the theatre-making process varies according to the style and genre of theatre. In the theatre that we currently think of as traditional, the defining agency is usually considered a two-way street of the playwright (like for Elam) and director (like for Rozik) but the contemporary variety of the modes of theatre both in terms of aesthetics as well as working practices has increased the

⁴⁰⁷ Worthen 2010, 33. Italics in the original.

possibilities of agency also for other participants in the making of a production. On the other hand, I think it should be remembered that in the course of the history of theatre there is more than one tradition and among them the hierarchy of different elements has varied. Marvin Carlson has addressed the issue of the variations in the relationships among the elements of production by applying the concepts of dialogism and heteroglossia from Bakhtin. Carlson describes the rivalry of the control mainly as a change from the playwright to the director, but he also points out that the control can never be complete – not even in the case of the most authoritative directors; there is always the dialogue with the play text and the heteroglossia produced by a collection of different personal voices – most concretely from the group of actors but also from the designers of scenery, light, sound and costumes.⁴⁰⁸ In order to acknowledge this I would like to rewrite the last point on Worthen’s list and try it out, for instance, in the following version: “Different *scenes*, different kinds of theatre, will use [acting] to perform different kinds of *act*; uses afforded in one theatre may not appear in another.” The later part of the argument might even be turned into the opposite of the original: “The [acting], the [actor’s work], can determine [or at least participate in the negotiation of] how it should be used or what it might mean, affordances arising in relation to specific technologies of performance.”⁴⁰⁹ Acting can, of course be replaced by any other element of the production making, like scenography or costume, light or sound design.

One more aspect that calls for attention is the mundane orientation of Austin’s philosophy as a crucial part of his resistance to the metaphysical dimension. Cavell formulates it as “Austin’s righteous indignation at the sacramentalizing of the work of language”.⁴¹⁰ I prefer to follow this inclination, not as indignation, but as resistance to the mystification of theatrical deeds⁴¹¹. As a consequence of that, I refrain from the transcendental approaches represented, for instance, by Fischer-Lichte’s ideas of theatre’s “reenchantment of the world” and the transformation of the participants of

⁴⁰⁸ Carlson 1992, 314, 318–322.

⁴⁰⁹ Worthen 2010, 33.

⁴¹⁰ Cavell 1994, 126.

⁴¹¹ My concept of a theatrical deed is meant to follow Austin’s discourse. Before the most famous Harvard series of lectures, Austin gave yearly lectures at Oxford under the title ‘Words and Deeds’ (Austin 1975, vi.) With a theatrical deed I mean many kinds of things – verbal, gestural, mimical – and in all scales – an event, a production, a scene, an act – performed in the theatrical context.

the performance event, in spite of agreeing with much of her practice to analyse the various material and functional elements of performance. For this purpose, I also prefer to talk about conventions as the repetitious dimension of theatrical practices rather than rituals or ritualization, even though especially the latter applies rather to the social than to the religious sphere.

Those viewpoints that, following the Butlerian elaboration of Austin's terminology, focus on the constructions of identities and identity categories like class and gender also play a minor role in this study. They feature on two different occasions: first, in the exploration of the representations that the production provides of the genders and the social hierarchies among the inhabitants of the fictional world, and second, when exploring the production's relationship to its audience. There the question, however, turns from identities to the subject positions assumed for the participants of the theatrical event. This, nevertheless, bears some resemblance to the approach taken by Shannon Jackson in her study of anti-racist performances and their diverse reception.

Finally, in order to argue for my own appropriation of the ideas that Austin initiated, I will dwell in more detail in my study on his contemplation of the different aspects of language, speech and performing acts with speech. When Austin discusses the locutionary aspect, he talks about three simultaneous acts – or as I would like to suggest, three conceptual layers of an act: the phonetic, the phatic and the rhetic.⁴¹² Of these, the phonetic is “merely the act of uttering certain noises”.⁴¹³ The phatic act Austin defines as:

the uttering of certain vocables or words, i.e. noises of certain types, belonging to and as belonging to, a certain vocabulary, confirming to and as confirming to a certain grammar.⁴¹⁴

The third layer, the rhetic act, is according to Austin's description “the performace of an act of using those vocables with a certain more-or-less definite sense and

⁴¹² Austin 1975, 94–95.

⁴¹³ Austin 1975, 95.

⁴¹⁴ Austin 1975, 95.

reference”.⁴¹⁵ Hence the locutionary contains the perceptible (the noises) as well as the semantic (the relations to vocabularies and grammars, references and senses). Austin also points out their asymmetrical relations: a phatic act presupposes the phonetic act, but not the reverse.⁴¹⁶ The same applies to the phatic and rhetic acts: one can perform a phatic act without the rhetic act, but not a rhetic act without the phatic. In other words – or in terms of the question in Stanley Cavell’s essay title: “Must we mean what we say?” The answer is no, we don’t always have to mean what we say, but we cannot mean something without saying something, at least not in terms of speech acts. However, we can mean the same things by saying different things. This is then, according to Austin, a matter of “rhetically equivalent acts”, but not “the same rheme or rhetic acts”.⁴¹⁷ The variety of “rhetically equivalent acts” increases enormously when we move from speech to theatrical gestures.

Whereas the phatic act belongs to the realm of language, the rhetic act is defined as a unit of speech, that is, as the use of language. As such it extends from the locutionary to the illocutionary, from the “act of saying something” to the “act in saying something”.⁴¹⁸ By these “acts in saying something” Austin means acts like ordering, advising, warning, threatening, giving information, and promising. The same sentence can be used for different illocutionary purposes depending on the circumstances and the ways of saying it. That is a familiar quality of using language in the theatrical context, with its “from page to stage” tradition, where written drama is transformed into a stage production in varying ways and meanings. However, Austin’s invention happens in the frames of the traditional philosophical practice, which is the target of his critique: “for too long philosophers have neglected this study, treating all problems as problems of ‘locutionary usage’”.⁴¹⁹ There he sees a change taking place:

we are now getting out of this; for some years we have been realizing more and more clearly that the occasion of an utterance matters seriously, and that the

⁴¹⁵ Austin 1975, 95.

⁴¹⁶ Austin 1975, 96.

⁴¹⁷ Austin 1975, 97–98.

⁴¹⁸ Austin 1975, 98–100.

⁴¹⁹ Austin 1975, 100.

words used are to some extent to be ‘explained’ by ‘the context’ in which they are designed to be or have actually been spoken in a linguistic interchange.⁴²⁰

Austin also emphasizes that the illocutionary aspect, which is the primary concern of his consideration, is a conventional act, “an act done as conforming to a convention”.⁴²¹ Regarding theatre, the things that are “to some extent [...] ‘explained’ by ‘the context’” are not only the words of the play but in addition to them whatever belongs to what Worthen calls “performance behavior”,⁴²² or “the disciplined application of conventionalized practices”,⁴²³ and Fischer-Lichte refers to as the “mediality, materiality and semioticity”⁴²⁴ of a performance. Consequently, in the next chapter I will examine these aesthetic features of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. It includes the discussion of the material artistic elements of the production, like its “spaciality, tonality and corporeality”⁴²⁵ as well as the production’s relation to artistic traditions and styles. In Austinian terms, I consider these to cover locutionary and with respect to the artistic traditions and styles also partly the illocutionary aspects when it comes to the conventions that guide the interpretation. To the locutionary aspect in this study belongs also the exploration of the representations that the production provides. Chapter Four is devoted to the discussion of the contexts and frames of the production and its performances. Partly this discussion continues the inspection of the illocutionary aspect and partly maps the relevant context and circumstances of the production. Throughout his discussion Austin points out the importance of the context or the circumstances in determining meanings and success both regarding the explicit and the implicit performatives.⁴²⁶

So, in addition to the locutionary and illocutionary aspects, Austin also distinguished a third aspect, the perlocutionary. In the lectures of *How to Do Things with Words* he introduced it only briefly when focusing on the illocutionary aspect, because he found the illocutionary aspect the most neglected one in the tradition of

⁴²⁰ Austin 1975, 100.

⁴²¹ Austin 1975, 105.

⁴²² Worthen 2003, 9.

⁴²³ Worthen 2003, 9.

⁴²⁴ Fischer-Lichte 2008, 162.

⁴²⁵ Fischer-Lichte 2008, 162.

⁴²⁶ Austin 1975, 100.

philosophy.⁴²⁷ Later perlocution has inspired interesting discussions by, for instance, Timothy Gould and Stanley Cavell. Whereas the locutionary was described by Austin as the saying of something, and the illocutionary as the saying in something, the perlocutionary is saying by something. Hence the perlocutionary is the effect or influence that is aspired to by the speech act. It reaches beyond the speaker on whom the corporeal, acoustic and visual locutionary act is perceivable, and beyond the discursive dimension on which the illocutionary act depends, and is perceivable by the interlocutor of the speech act, whether she is alarmed by the warning, convinced by the assurance, or feels menaced by the threat. Timothy Gould writes interestingly about what he calls the illocutionary suspense or perlocutionary delay. He points out that the illocutionary act of the speaker and its perlocutionary effect on the hearer are not necessarily in line, and the former does not automatically determine the latter. In his example a constative sentence can function illocutionarily as a warning or a threat, depending on the circumstances. Perlocutionarily, it may have the effect of alarming, outraging or galvanizing, and even all of these simultaneously on different hearers.⁴²⁸ So, according to Gould:

the meaning and the illocutionary force of the utterance are not therefore to be construed as identical to the fact that an utterance has certain effects or consequences. The perlocutionary consequences [...] may not be forthcoming. More crucially, the possibility of illocutionary uptake is not sensibly to be conceived of as the effect of a cause.⁴²⁹

In Gould's illocutionary suspense or perlocutionary delay we can again recognize the shadow from Eliot's *The Hollow Men* that falls between the idea and the reality, the motion and the act, the conception and the creation, and so on. Whether the fracture is a shadow as Eliot calls it, or a suspense or delay as Gould calls it, the aspects of an act do not evidently proceed from one aspect to another. Regarding a theatre production, the perlocutionary aspect is constituted of the reception of the production, and the

⁴²⁷ Austin 1975, 103.

⁴²⁸ Gould 1995, 28–29.

⁴²⁹ Gould 1995, 29.

success or failure of the production is usually measured by the approval and appreciation of the spectators. This aspect will be discussed in Chapter Five.

To sum up my understanding about performativity in general terms: performativity is the aspect of all communication where the individual interacts with the conventions of a discourse. The explicit performatives invoke the collective power of the discourse, whereas the implicit performatives rely on comprehensibility and some level of acceptability due to the discourse and the interlocutors' will to participate in it and support it. Both modes of performatives also have the ability to challenge and alter the conventions by the individual unorthodox variations in the performance of the performatives. Usually, the changes do not take place as a single revolution but more likely in a process due to persistent repetition of a "failed" or determinately counter-normative performance – like water carving stone.

The two-way traffic of performativity – the interaction of individual performance and social or cultural discourse – consists of interdependency: the individual performance gets its operative power from the discursive convention, but equally, the convention acquires its endurance as a cultural entity from usage; a convention that is scarcely used is a dying convention. There lies also the window for the change of cultural and social institutions. Change emerges through individual performances and as a result of their needs, flaws and alternative realizations; most often the legislative change is only the final confirmation of change. So, the process of discursive change enters through the individual use, misuse, abuse or failures of the performatives. I call both directions of this interdependence between performative power and individual performance performativity, hence choosing to differ from Derrida, who locates performativity as operating solely in the direction from legislative discursive power to the individual performance. Instead, I understand Cavell, Felman and Butler to include both directions in their conception of performativity, at least in some sense.

Marriage provides once again an excellent example. There the legitimizing power provided by the culturally and socially formed marital institution is clearly observable. Also, equally clear is the relation between the event of the marriage ceremony and the marital relationships created in it. Furthermore, those legal, everyday material and practical as well as emotional components of marital relationships are fairly obvious, even though the proportions and emphasis between them vary according to the

dominant culture and individual experience – and can even vary between different phases of one and the same marriage. It is also quite easy to see how these conventions are liable to change and how these impulses for changes come from the desires and needs of the individuals and the practical realizations of marriages in the society. Different kinds of variations can be found in terms of what kind of people are expected to get married firstly, in general and secondly, with each other: what gender, age, and class. Also, the expectations about what kind of relationship is created by defining it as a marriage vary: how is it organized in terms of hierarchy and how is the emphasis divided between the components of the practical and emotional investments in the relationship. These matters are related to the conceptual understanding of the main purpose of marriage: whether it exists to provide an interconnectedly organized system of reproduction and management of property, or to produce a practical unit in which the workloads and material resources are divided in an efficient manner, or, a third option, to produce an emotional communion where both the partners in marriage and their offspring feel safe and emotionally nourished. The marriages depicted in the case study production, *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*, and looking at them from the conceptions of contemporary perspective, offer some interesting variations and interpretations of this theme.

It is important to notice that performativity can equally be a subversive force or act to confirm traditional values and practices. However, whether confirmative or subversive, performativity materialized in performance is open for inspection, as Elin Diamond points out:

A performance, whether it inspires love or loathing, often consolidates cultural or subcultural affiliations, and these affiliations might be as regressive as they are progressive. The point is, as soon as performativity comes to rest on a performance, questions of embodiment, of social relations, of ideological interpellations, of emotional and political effects, all become discussable.⁴³⁰

Jill Dolan also emphasizes how “theater and performance offer a place to scrutinize public meanings” but, with her concept of the utopian performative, she takes it even

⁴³⁰ Diamond 1996, 5.

further to imagine how the world could be made better.⁴³¹ She identifies performance as a performative, and hence as an effective act:

As a performative, performance itself becomes a “doing” in linguistic philosopher J. L. Austin’s sense of the term, something that in its enunciation *acts* – that is, performs an action as tangible and effective as saying “I do” in a wedding ceremony. Utopian performatives, in their doings, make palpable an affective vision of how the world might be better.⁴³²

A utopian stage marriage example was performed at Suomenlinna summer theatre in 2016 in a production of William Shakespeare’s *Midsummer Night’s Dream* staged by Ryhmäteatteri. There the play’s three female-male couples of the final’s wedding party, consisted in the materiality of the stage of one female-male couple (Hippolyta & Theseus), one female couple (Hermia & Lysander) and one male couple (Helena & Demetrius) due to a partially cross-dressed casting.⁴³³ So, while for the editors of *Performance and Performativity* in 1995 a marriage represented the privileges of heterosexuals and for all others the almost compulsory social demand to take the role of excluded witnesses in the marriage ceremony, in Finland in 2016, where same-sex marriage was legislatively accepted but had not yet come into effect, the representations of marriage on the stage had quite other functions than to confirm the heterosexual matrix. Eventually, both in terms of confirmation and subversion, the reverse angle is also relevant. As immaterial entities, conventions, norms and discourses are dependent on their performance for survival. Without constant repetition they would cease to exist. This dependency exposes them to change through the power of altered and altering performance. The theatrical representations of the conventions and the performatives that lean on them partake in their maintenance as well as in their alteration.

In the following chapter I move on to study the aesthetic features of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* and the performative acts that I consider take place in them.

⁴³¹ Dolan 2005, 8.

⁴³² Dolan 2005, 8.

⁴³³ The production was directed by Esa Leskinen and the actors in the main roles were Hippolyta: Minna Suuronen, Theseus: Robin Svartström, Hermia: Anna-Riikka Rajanen, Lysander: Nora Dadu, Helena: Pyry Äikää and Demetrius: Henri Tuominen.



Photo Ari Ijäs / TTT theatre.

3 ON THE STAGE, ON A JOURNEY, IN THE HISTORY

This chapter focuses on the characteristics of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. In terms of Austin's performative dimensions, it answers the questions about the locutionary and illocutionary aspects of the acts performed on the stage. In comparison to how Austin's concept of the performative has been understood in recent theatre research, I consider this partly similar to the studies by Erika Fischer-Lichte when regarding the locutionary aspect, and partly similar to the studies by William B. Worthen when regarding the illocutionary aspect. Fischer-Lichte studies the elements and features of a performance observing them on the phenomenological levels of materiality and mediality in terms of what appears to a spectator (or an observer) and identifying the semiotic level by interpreting them as signs. This recalls the way Austin describes the locutionary aspect as perceivable "noises" of the phonetic act and identifying them as vocables belonging to a certain vocabulary and having some sense and reference.¹ Worthen's approach, which observes performance behaviour in relation to the conventionalized theatrical and performative practices like acting, directing and scenography but also in relation to many other regimes of behavioural practices, is similar to Austin's illocutionary dimension, which draws its force from the shared knowledge about the conventions and the convention-bound relationship between a communicative deed and what it is understood to be doing.

The focus of the analysis in this chapter is on the representations produced by the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. But how does the study of representations on the stage fit together with Austin's and OLP's critique of the representationalist understanding of language? The questioning of referentiality has produced interpretations of Austin's performatives as being self-referential which, according to Cavell, is a misunderstanding, and leads to a distortion of Austin's argumentation against logical positivism. However, Cavell also finds problems in Felman's remarks about "the referential excess of utterance" or the "referential residue

¹ Austin 1975, 94–95.

of meaning”.² According to him, this reading of Austin appears protective and unclear about whether Felman affirms or denies the idea of referentiality as the distinctive characteristics between statements and performatives. Cavell himself stresses that in order to understand Austin, it is essential to acknowledge that referring or not referring is not constitutive of their difference and that the performative force is not due to a power identical with or opposed to a referent, but is “a function of language itself”.³ Another viewpoint to seeing performatives as self-referential or non-referential is applied in contemporary cultural theory, where the representations are often spoken about as performatives, as repetitive deeds, visual or verbal – or behavioural – that not only represent facts about the world, but act in and influence the world.⁴ Sedgwick condenses this productive aspect as a common feature of the antiessential project in general, which includes also, for instance, Michel Foucault’s conceptions of taxonomies and disciplines beside Derrida’s and Butler’s insights into language and body.⁵ This anti-essentialist productive notion of representations is also applied in this study: not distinguishing performativity from referentiality but seeing them as both functioning in language – as well as in non-verbal communication.⁶

In the six sections of this chapter I will analyse the aesthetic features of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*. I will start by first introducing the overall features and facts about the production and present the guidelines of the phenomenological approach that I will use in analysing the production. Sections 3.2. to 3.4. focus on the representations the characters create in the fictional world of the production, which presents men and women and their mutual relationships. I will start this exploration from the character that I consider to be the protagonist and broaden the viewpoint first to his closest companions and then to the power relations of the community and society around him. In these sections, the analysis focuses on the dramaturgical arrangement of the textual material and the actors’ work. There I adopt mainly viewpoints presented by Bert O. States and Stanton B. Garner Jr., but I also elaborate on certain aspects with the help of Brechtian theatre

² Cavell 2003, xvii, referring to Felman 2003, 52.

³ Cavell 2003, xvii.

⁴ Rossi 2010, 265–266.

⁵ Sedgwick & Frank 2003, 5–6.

⁶ Sedgwick & Frank 2003, 6.

theory. In section 3.5 the analysis moves to the environment represented by the means of set, light and sound design and in that, the theoretical references will mainly be provided by Arnold Aronson. The last section analyses the overall features of the production, thus focusing on the director's work. In this section, the approach will shift to a materialistically oriented approach and will mainly be concerned with Brechtian theatre theory and scholarship focused on it. The theoretical context will be provided by Sarah Bryant-Bertail. In respect to Austin's theorization about speech as action, this production analysis corresponds to the locutionary and, to some extent, to the illocutionary aspects. I conclude the chapter by reflecting on the aspects of performativity in the production and its elements.

First of all, however, a general introduction to the production is needed: what was it that took place at Tampere Worker's Theatre in September 2001 and who were involved in it?

3.1 GONE TO BORROW: WHAT, BY WHOM AND HOW?

Tampere Workers' Theatre's production *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* was part of the one hundredth anniversary programme of the Tampere Workers' Theatre and was premiered on 19 September 2001. The first part of the name of the production *Tulitikkuja lainaamassa* is very familiar to most Finns.⁷ A novel of that name was first published in 1910 and it belongs to the national literary canon of Finland as an original humorous classic. It has also been frequently performed on Finnish stages in both professional and amateur theatre ever since its publication, so the new production is set in comparison with a strong performance tradition.

Along with an analysis of the production and the adaptation made by Holmberg, a discussion of the source texts for the dramatic text is needed. These texts – as explained in the introduction – originate from the same author but from his two

⁷ I use the name *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* to refer to the production performed at Tampere Workers' Theatre in 2001–2002, as well as to the manuscript made for this production by director Kalle Holmberg. The name *Tulitikkuja lainaamassa* will be used to refer to the novel by Maiju Lassila. Other texts by the same name, e.g. other stage adaptations made of Lassila's novel and named accordingly, will be identified with reference to the adaptor.

different pen names: Maiju Lassila's novel *Tulitikkuja lainaamassa* and Irmari Rantamala's *Harhama*. In addition to these, there are some smaller pieces of quotation included from a play called *Ikiliikkuja*⁸ (*Perpetuum mobile*), which was posthumously published under the name Maiju Lassila.

The main source text for the production was Veijo Meri's adaptation of Lassila's novel,⁹ which was also visible in all the information given about the production. In the programme, the shared authorship was noted in chronological order: Lassila – Meri – Holmberg. The text of Meri's adaptation formed about 95 percent of the text material in the production,¹⁰ so it was a very significant factor in it. I will discuss Meri's adaptation, its relationship to Lassila's novel and the differences between Meri's and Holmberg's¹¹ emphases in chapter four, where they will be explored in relation to the social and cultural contexts of the 1970's and the beginning of the 21st century. Also, in chapter four, I will compare both Meri's and Holmberg's adaptations with the performance tradition of *Tulitikkuja lainaamassa* through a few selected examples. In this chapter, the text will be discussed to the extent it is relevant in order to analyse the characters and events presented on the stage at Tampere Workers' Theatre.

The established humorous classic and the renowned director were probably those things that directed the expectations of the audience at the premiere of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. Director Kalle Holmberg is widely known among Finnish theatre audiences. He started his career in the 1960's and has been in the forefront of Finnish theatre directors ever since. The highlights of his career – those productions that tend to be mentioned as his major works – are primarily located

⁸ *Ikiliikkuja* was published posthumously 1962. Kalle Holmberg directed the play at the Helsinki City Theatre in 1993.

⁹ Meri's adaptation was first performed at Turku City Theatre in 1978, directed by Jussi Helminen.

¹⁰ The number is based on numerical comparison of the uttered lines in the performance and the lines of Meri's play in the manuscript of the Tampere Workers' Theater's performance *Tulitikkuja lainaamassa eli elämän ihmeellisyys*.

¹¹ I have not considered interviews of the adapters as a central part of this study. However, I did one interview with director Kalle Holmberg 23.8.2013. In the interview, my main concerns were to clarify my understanding of the distribution of work between Veijo Meri and Kalle Holmberg in the adaptation process and the details of some publicity strategies regarding the press. In the interview, Holmberg confirmed my previous conception that the adaptations to Veijo Meri's play were mainly done by Holmberg. After they had had an inspiring discussion on Holmberg's ideas, Meri gave his "blessing" to Holmberg to make his own adaptation of Meri's own adaptation. Before that Holmberg had read Meri's adaptation which made him change his mind about what to direct at TTT. His first plan was Molière's *The Misanthrope*.

in the 1970's (first and foremost, the stage adaptation of the novel *Seven Brothers*¹² in Turku City Theatre 1972) and in the 1980's (the television series *Rauta-aika* based on the national epic *Kalevala* 1982). He has also become known for directing new Finnish operas from 1970 onwards (e.g. *Paavo Suuri. Suuri juoksu. Suuri uni* about the famous Finnish long-distance runner produced at the Olympic Stadium in Helsinki 2000). The topics he has most often dealt with are in one way or another related to Finnish history and national identity, but he is also appreciated for his remarkable interpretations of the world classics, like Shakespeare and Dostoyevsky.¹³

Apart from the well-known names – *Tulitikkuja lainaamassa* and Kalle Holmberg – guiding pieces of advance information were provided by the press, e.g. an interview with the director in which he described his interpretation of the novel as a road movie, the last chase and last drunkenness, a description of the stress of middle-aged men, and the last real frolic.¹⁴

Pirkko Koski describes the style of director Kalle Holmberg as a combination of personal vision, fresco-like interpretation and intimate analysis.¹⁵ These characteristics were also visible in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. The production on the main stage of the theatre was collage-like and colourful and posed a challenge to its audience. The commonly known story is generally considered to be funny and familiar, non-problematic and, overall, an entertaining piece of popular literature. Nevertheless, in the Tampere Workers' Theatre the audience faced something very different: a complex, multilayered performance where the familiar elements and characters were combined with unfamiliar or at least unexpected ones.

The collage-like nature of the production as a whole was created in several ways. The dramaturgy had several authors as well as several historical layers, which were not meant to amalgamate together. In addition to that, all the elements of the production including the actors' work and scenography used citations, and instead of

¹² Aleksis Kivi's *Seven Brothers* (1870) is considered the first significant novel in the Finnish language.

¹³ E.g. Koski 1997, 208–209. Holmberg's works until 1995 are listed in his autobiography (Holmberg 1999, 356–363).

¹⁴ A piece of news based on a report by STT (the leading news agency in Finland), published among others in the following newspapers: *Hämeen Sanomat* 17.3.2001, *Keskipohjalainen* 18.3.2001, *Turun Sanomat* 19.3.2001, *Etelä-Suomen Sanomat* 20.3.2001; also referred to in Rajala 2001, 682.

¹⁵ Koski 1997, 208–209.

being digested into the whole their citationality was emphasized. This collage-likeness, with its quotes and editing that went through all parts of the performance, can be counted as an attribute of the direction.

Tulitikkuja lainaamassa is a story about two friends, Antti Ihalainen and Jussi Vatanen, and their joint journey – mostly driven by happenstance. Alongside the travellers' adventure is the story of those who are left at home waiting for the men, and several concomitant storylines that spin out from incidents in these two major story lines. In the novel, Antti Ihalainen starts the journey when his wife Anna-Liisa sends him to his neighbour Hyvärinen to borrow some matches. On the road, he meets Jussi Vatanen, who is on his way to Antti Ihalainen's house to ask him to be his matchmaker: Jussi is going to propose to the daughter of the very same Hyvärinen. Antti Ihalainen agrees, and now has two tasks to perform at one and the same destination. One of the tasks turns out successfully; Antti Ihalainen as matchmaker receives a positive response to Jussi Vatanen's proposal. The other task, borrowing matches, Antti forgets. Happy at the result of his pursuit, Jussi Vatanen invites Antti Ihalainen to join him in the sauna and after that to a journey to the nearest town, Joensuu, to fetch some supplies for the engagement party. This journey to Joensuu forms the main part of the plot.

Both men, Antti Ihalainen and Jussi Vatanen, are in their 50's, which is commonly considered a transitional age of a kind. Also, in their lives Antti Ihalainen and Jussi Vatanen are facing a turning point. In the case of Jussi Vatanen, a widower, the change consists of a new marriage, but not with the female first intended, the daughter of Hyvärinen, but with Jussi Vatanen's love of his youth, Kaisa Karhutar, whom he encounters in Joensuu. In Antti Ihalainen's case the alteration is not so obvious and concrete, but there is, however, a certain change taking place which Lassila describes in the novel. When Antti is about to leave his home for Hyvärinen, he stops by his gate beside which grows a handsome pine tree. Ihalainen has particularly been saving it to become his coffin when he dies. When he returns from the journey and finds his house half destroyed and his wife almost married to another man, he, blind with rage, chops down this tree. Later, when he is pacified and reconciled with his wife, the tree is sawed into boards. Thus, the transition that the adventurous journey brings to the life of Antti Ihalainen is the transition from a man with his coffin to come still growing in

the form of a strong and tall pine tree to a man who has his coffin boards sawn already. A noteworthy step towards death, that is. This transition is highlighted in Holmberg's interpretation of *Tulitikkuja lainaamassa*.

Usually in the tradition of interpretations, Antti Ihalainen in Maiju Lassila's novel has been considered a bystander in the main plot. This for instance is the interpretation of literary scholar Elsa Erho.¹⁶ The weight Holmberg has put on the transition which happens on Antti Ihalainen's path of life marks him, however, clearly as the main character and lessens the importance of the remarrying of Jussi Vatanen as the main point of the story.



Photo Ari Ijäs / TTT theatre.

The emphasis on the characters, their relations and the different plot lines varies between the different text layers of the production. Maiju Lassila's novel begins in the household of Ihalainen with his wife Anna Liisa chatting with a guest. Veijo Meri for his part starts his play adaptation with the tailor Tahvo Kenonen, a landless and

¹⁶ Erho 1957, 53. This is also the way the story has been interpreted in most of the stage adaptations during the decades.

houseless man whom Jussi Vatanen and Antti Ihalainen have bullied in their youth. Tahvo Kenonen travels around the villages staying in various houses while sewing clothes for the villagers. In the scene that starts Meri's adaptation, he is about to leave the house of Kotilainen, where he has had an affair with Kotilainen's wife while the master of the house is away. Kenonen's characteristics as a countryside Casanova is a creation of Meri. Meri emphasizes the social inequalities of the society: the wealth and power of the landowners like Jussi Vatanen and Antti Ihalainen and the weak position of the landless like Tahvo Kenonen and the women in the story. The manuscript for the TTT's production in 2001 written by Kalle Holmberg and Veijo Meri opens with a prologue consisting of some fragments from the novel *Harhama* but after that it moves on to the house of Kotilainen, where the tailor Kenonen is about to leave for his home village. Only after that are the spectators introduced to the house of Ihalainen, where Antti Ihalainen is sobbing on a bench and his wife Anna Liisa is occupied with the housework. The opening paragraphs of the novel were, however, printed on a canvas which covered the stage when the audience entered the auditorium. This kind of approach thus treats the text as material to be used as an element, or as Worthen names it following Burke, as one of the instruments of the production¹⁷ rather than a prescriptive authority that determines the activity on the stage.¹⁸

The phenomenological approach adopted for the analysis of this study originates mainly from two theatre researchers: Bert O. States and Stanton B. Garner. States's theorization originates from the 1980's, but it has stood the test of time well, and some parts of it have been republished again at the turn of the 21st century.¹⁹ The purpose of choosing the phenomenological approach or rather "a phenomenological attitude",²⁰ as States puts it, is to acknowledge the aspect of perspective in the field of art research and to set the point of departure of the analysis from the spectator's point of view. The phenomenological approach also fits together with Austin's own

¹⁷ Worthen 2010, xvii.

¹⁸ This kind of approach challenges the approach argued e.g. by Hans-Thies Lehmann according to whom "there is never a harmonious relationship but rather a perpetual conflict between text and scene". Lehmann 2006, 145.

¹⁹ States's article "The Actor's Presence: Three Phenomenal Modes" was first published in *Theatre Journal* in 1983 and republished in *Acting (re)considered* (ed. Phillip B. Zarrilli) in 1995 and 2002. The article "The Phenomenological Attitude" was published and republished in *Critical Theory and Performance* in 1992 and 2007.

²⁰ States 2007, 26.

understanding of the project of ordinary language philosophy as “linguistic phenomenology”.²¹

Bruce Wilshire defines phenomenology as a “systematic attempt to unmask the obvious”.²² States, for his part, discusses “the frontality of everything in the world”,²³ meaning the limitations of the perceiving consciousness: we can never see the complete picture but always just the side that is facing us. Garner, in his turn, grounds his phenomenological approach most strongly on Maurice Merleau-Ponty’s theoretization of “embodied subjectivity”. Emphasizing the corporeality of experience, Garner comprehends the stage as a double existence: it is both a scenic space offered for the objectifying perception of the spectator and an environmental space inhabited by the actors. The auditorium, for its part, is a continuum of the environmental space and is connected to the stage “through physical proximity, linguistic inclusions, and the uniquely theatrical mirroring that links audience with performer in a kind of corporeal mimetic identification”.²⁴

Arnold Aronson talks about theatrical mirroring by borrowing a metaphor from Nietzsche: “When you look long into an abyss, the abyss also looks back into you.” With this quotation, Aronson refers first, to the infinity of the worlds the stage can open for us and second, to the ability of returning the gaze that the stage possesses.²⁵ On the other hand, the stage as a mirror also leads Aronson to think about the utopia and heterotopia which both, according to Foucault, can be associated with the mirror: utopia in the sense that a mirror shows the spectator in a place where she is not, heterotopia in the sense that a mirror, although being a real world object, produces “counteraction” for the site where the spectator is located.²⁶ According to Aronson, using the mirror metaphor to describe the stage presumes recognizability: “in order for us to recognize ourselves – in order to recognize our world – we must be able to comprehend the stage both visually and spatially” – we must first, recognize that the

²¹ Austin 1961, 130.

²² Wilshire 1982, 11.

²³ States 1992, 371.

²⁴ Garner 1994, 3–4, 27–28.

²⁵ Aronson quoting Friedrich Nietzsche (*Beyond Good and Evil*, 1966). Aronson 2005, 1, 101.

²⁶ Aronson 2005, 102.

space we are looking at is a stage and second, we must recognize that it reflects our world, in one way or another.²⁷

The phenomenological principles becoming sensitized and observant to what seems self-evident, acknowledging the limitations of perception and comprehension, and recognizing the lived body as the subject's being both of and in the world, will remain implicit assumptions throughout the analysis.

Adopting the phenomenological attitude in the analysis also follows from the epistemological assumptions of this study. Preferring the perspectival over the universal, the phenomenological approach is consistent with the contemporary hermeneutical understanding of gaining knowledge. Both approaches see the position of the knowledge-seeking subject as inseparably part of her object of study: a phenomenologically understood subject is always a participant in the world she is investigating, and the hermeneutical interpretation is bound to the interaction of the interpreter and the interpreted text. In both approaches the conditions of knowledge are based on the subject's directed orientation towards the object of knowledge: according to (Husserlian) phenomenology, consciousness is always consciousness of something,²⁸ and in (Gadamerian) hermeneutics much is dependent on the interpreter's will to understand.²⁹ Consequently, the exploration of this study is considered to be conducted under these conditions.

In spite of their valuable theoretical contributions to performance analysis adopting a phenomenological approach, both States and Garner have, in fact, directed their own analyses either to drama (Garner) or to performances seen from "the theatre seat in [the] mind's eye" (States). Garner bases his choice on the insight that the particularity of the drama text makes it suitable for phenomenological analysis and that the drama text already includes the prescription for its performance. Therefore, he discusses performance material only in order to "illuminate the play of *possible* actuality already posited by the dramatic text".³⁰ I take this to be one indication of the drama-centred conception of theatre that my study does not share. As explained in the introduction,

²⁷ Aronson 2005, 104.

²⁸ Moran 2000, 16.

²⁹ Moran 2000, 251–252.

³⁰ Garner 1994, 5–7.

this study considers the artwork of theatre to be a theatrical performance. Therefore, performance analysis is understood as a methodologically organized interpretation of a performance conducted by a spectator – as opposed to an analysis of a drama text conducted by a reader. The viewpoint is a perspective from the auditorium and thus, from outside of the production. It is not in pursuit of an all-seeing standpoint, and it does not try to reach knowledge about the creative process in the production either. However, an analysis that starts with the performance does not remain in the moment of the first encounter with the production, but advances from there to identify and examine the elements included in the production, the literal as well as the gestural, visual and aural materials of which the totality is composed. As is typical for the phenomenological approach, the analysis is also taken into the semiotic realm, thus discussing the meanings referred to by the appearances on the stage. According to the phenomenological principles this will neither include reduction of the things perceived to be only signs referring to some absent referents nor the itemization and their systematic organization into sign systems which might be the approaches of structuralist semiotics.³¹ Instead, the interpretations will be based on the images in the performance – semiotic processes “swallowed” in their entirety, as States describes them³² – and I will try to verbalize “the transparent obvious” of the things that appear on the stage.³³

In his discussion about the relation between (phenomenological) images and (semiotic) signs States describes it as a passage from one to the other, from “stage image to conventionality, or sign-hood”:³⁴

I suggest that conventions occur first as anticonventions, or antisigns [...]: that is, to the extent that something is a convention, it is also a sign, meaning that it

³¹ States 1985, 7–8; States 1992, 374–375. States talks about semiotics “treating theater as a language” (7). I have instead preferred to talk about the itemization, because I think this is more accurately what this “treating as a language” means. The approach I have taken here is that we can also approach language phenomenologically, that is, not itemizing linguistic phenomena into distinct signs, but to observing them as whole perceivable unities. That is what I think Austin’s speech acts are (partly) about. So, regarding States argument about theatre treated as language I want to make a clearer distinction between the approach (semiotic/phenomenology) and the object (language/theater). In respect with both objects semiotics produces similar results and similar problems, and so does phenomenology.

³² States 1985, 24.

³³ States 1992, 376.

³⁴ States 1985, 14.

has taken its place as one of the efficient and invisible chips in the informational circuitry. But how did it get there in the first place if not as an attempt to *break into* the circuit, to pester the circuit with nuance, to *wound* it with the resistance of its presence?³⁵

I think this passage is where the ethical “powerless performativity” that Derrida, Butler and Athanassiou are calling for in their 21st-century writings takes place, whereas the explicit performative operates within the realm of powerful normativity.

Before beginning the analysis, a few words are still needed in order to depict the stage and clarify and make understandable the description of the scenes. The set designed by Tiina Makkonen was dominated by a few large elements. In the middle of the stage was a large periaktos-style³⁶ construction built on a revolving stage. Each of the three sides of the construction had a different painting. Both on the right and left sides of the stage were stable walls closing off the side view, both of these walls had their own pictorial themes. On all the wall surfaces was a different number of doors, and the inner surfaces of the doors had their own pictorial themes, which were revealed when the doors were opened.

The pictorial motives consisted of paintings which were recognizable, but the degree of their famousness varied. The sceneries on the walls consisted of a summer scenery *Kesäyön kuu* (*Summer Night Moon*, 1889) by Eero Järnefelt, an autumn scenery *Lokakuun päivä Ahvenanmaalla* (*An October Day in Åland*, 1885) by Viktor Westerholm, and a winter scenery *Talvimaisema* (*Winter landscape* 1875) by Hjalmar Munsterhjelm. These paintings were partly covered with red ochre paint so that they were only partly visible. The most striking and recognizable paintings were probably the paintings by Hugo Simberg on the inner surfaces of the doors. Simberg’s familiar characters of were revealed to the spectator when the doors were opened: the gentle skeleton men, one watering the flowers in the garden of death, one looking at a grandfather clock, and one with his back to the viewer carrying an infant away.³⁷ There

³⁵ States 1985, 14. Italics in the original.

³⁶ *Periaktos* (pl. *periaktoi*) is a triangular scenic construction that was used in the theatre of Ancient Greece, often in a series of them. Each of the three walls of a periaktos had a different painting on it and turning the construction changed the scenery. Later the mechanism was used at least in Roman theatre as well as in Renaissance theatre in Italy and England. Brockett 1987, 38, 77, 168, 222.

³⁷ The pictures of the set used parts of these Hugo Simberg paintings: *Halla* (*Frost*, 1895), *Sallittu* (*Death and the Peasant*, 1896), *Kuoleman puutarha* (*The Garden of Death*, 1896), *Talonpoika ja*

was also the most famous character by Simberg: *Halla* (Frost, 1895). *Frost* by Simberg is a personalized phenomenon of nature, a big-eared creature sitting on a shock³⁸ symbolizing the cold, around or below zero-degree temperature that sometimes takes place during the growing season, particularly during the nighttime and in the valleys. When Finland suffered the hunger years of 1866–1868, it was mainly due to the frost which destroyed the crops in the agrarian country. Frost has been and, regarding the farming industry, still is a significant destructive phenomenon.

Simberg's pictures brought onto the stage the constant presence of death, the pursuit of which was also handwritten note on the front page of the manuscript: "plenty of death in the background".³⁹ With their broken colours and themes, they also placed the soul scenery of the characters in the Finnish yeoman environment – or interpreted the other way around, gave a soul to the yeoman.

Since the novel *Tulitikkuja lainaamassa* is a travel story and follows the situation of various people, it includes numerous places. These changing places were also represented by the set. The transitions from one scene to another were carried out by turning the periaktos or sometimes by opening up different sceneries within it. The set changed as the places changed, but the set could be rearranged even though the characters stayed in the same place if the situation and atmosphere in the scene changed or the characters moved on stage. The set did not primarily aim to depict actual places, but the rearrangement of the set instead signified the *changing* of something: either the place, the ambience or the viewpoint. Some places were, however, characterized more specifically than others.

The stage sets did not construct a significant difference between indoor and outside spaces. In places where food was eaten and coffee drunk – meals at Hyvärinen and coffee at Kaisa Karhutar's place – the indoor premises were constructed of a table and chairs at which the food was eaten and the coffee drunk. During the second half, Kaisa Karhutar's cottage was signified more clearly as an indoor premise with an armchair, a chest of drawers and a warmly-lit standard lamp. Contrary to that, the benches and

kuolema taivaan portilla (Peasant and Death at the Gate of Heaven, 1897), *Talonpoika ja kuolema helvetin portilla* (Peasant and Death at the Gate of Hell, 1897), *Piru padan ääressä* (Devil by the Pot, 1897), and *Kuolema kuuntelee* (Death listens, 1897).

³⁸ A shock is a small rick which consists of sheaves of corn, in Simberg's painting of rye.

³⁹ (TL/M – H, 1); transl. of the quotation by Maria Becker.



Photo Ari Ijäs / TTT theatre.

wide and unlimited spaces in the cottages of Kotilainen and Ihalainen could equally well signify outdoor as indoor premises.

When the scenic design did not keep their shapes exactly, the places became recognizable diegetically and through the presence of the characters rather than through the signifying, independent features of the scenery. This applies also to the street and road scenes that are so important in a travelling story.

There was only one element that repeatedly signified the place to be an open space like a road or a street in the town. This element was a group of men defined in the programme as “the cargo men”. This group of men acted like a living set throughout the performance by participating in several scenes. They marked the space as public and brought about a sense of rural or small-town community; the actions and happenstances were always witnessed as well as silently commented on, approved of, or disapproved of by the group. The literal origin for the cargo men is the group of men hired by one of the central characters, Tahvo Kenonen, to help him in moving his household (TL 180-195). From this function Holmberg has adopted them in several other scenes, from roaming on the road when Antti Ihalainen and Jussi Vatanen meet for the first time, to the streets of Joensuu, where they watch when Ihalainen and Vatanen chase a pig. The cargo men drink coffee at Kaisa Karhutar’s place when she invites Antti Ihalainen and Jussi Vatanen for a cup. They are also there at the prologue which opens the performance.

3.2 THE JOURNEY: THE LIFE OF ANTTI IHALAINEN

The first stage image of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was literary.⁴⁰ As the spectators entered the auditorium before the start of the performance, there was a drop-curtain that looked like a huge book page on which there was an excerpt from the first page of Lassila's novel; it tells about a dialogue between Antti Ihalainen's wife Anna-Liisa and a woman who has dropped by; their discussion concerns Jussi Vatanen's cow and its calving.

The performance began with a prologue on an empty and silent stage. First, only a lattice formed of light could be seen on the right side of the stage and a man's figure lying on the lattice. Then, in the middle of a great dark emptiness framed in strong backlight, a group of men could be seen only as dark figures who started to push a corner of the house in order to turn it. The only sounds were the calling of a cuckoo and the creaking of the turning wooden house. On the left side of the stage appeared a board wall which is discernable only because of the rays of light that shimmered through the gaps between the boards. Thus far, the most striking feature in the performance was the sharp contrast between the dominating darkness and carefully directed spotlights, and the silence which was sharpened by voices every now and then.

When the house was turned, the men started to dig in the pockets of their vests. The gesture suggested that they were looking for matches. The light where the lone man was lying had turned orange red. The group of men came to the forestage and the lone man awoke, rose to a sitting position and started a monologue formed of aphorisms that characterize the life of Harhama.

⁴⁰ About the tense: there is a tradition to talk about the action in plays and novels in the present tense. This makes sense because whenever somebody reads the text, the same story will be found there again. This is, however, not the case with a production seen on the stage. The production that was performed in 2001–2002 is gone and what took place in it cannot be returned to. (There is a video, but it is a recording, not the artwork itself, and it is not publicly available.) Therefore, I mainly use the past tense when talking about the action in the production. Using the present tense, would, I think, manifest the old tradition of drama studies where the production was identified with the play text, and that I do not wish to promote.

Life is a wonderful branch of thorns... full of fiery spines
 Life is an enchanting tarantella... danced on red-hot needles...
 Life is a fiery bed of gold.
 Life is the Purgatory of God...
 Life is toil and trouble...
 Life is bitter smouldering fumes...
 Life is a starving rat gnawing at human flesh...
 Life is a burning flower...
 (TL/M – H, 3)⁴¹

As the man talked, a young girl entered the stage. Her lines revealed that the man lying in the lattice of light was Harhama (Chimera).

A man crawls before Jehovah from under fallen leaves... and hides under the skirts of his wife. A wilderness beckons from afar, where the thorn is in flower and death sharpens his scythe. His mood is dark, and his name is Chimera. Where Chimera, there woman in an apple; where woman, there a beautiful sinful flower that hides a serpent.

(TL/M – H, 3)

After her, the man continued:

Life is a ravishing harlot, offering a Judas kiss from her lips.
 Life is an aureus⁴² of shame...
 Life is a nuptial bed, bugged by a stain...

⁴¹ I use the abbreviation TL/M – H for the manuscript of the Tampere Workers' Theatre. The title on the cover page of the manuscript is merely *Tulitikkuja lainaamassa* and under it is a handwritten note "Description of a land that fell from a tree" and a notification "The play written by Veijo Meri, adapted from the novel of Maiju Lassila." The programme also gives the information that the stage adaptation is made by Kalle Holmberg. The abbreviation thus refers to the text based on the novel *Tulitikkuja lainaamassa* created by Meri and Holmberg. The first page number refers to the original manuscript in Finnish and the second number to the English translation. The translation of the manuscript is by Juha Mustanoja. The abbreviation TL merely refers to Lassila's novel, TL/M refers to the play adaptation by Veijo Meri, and TLEI to the video of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*.

⁴² A gold coin of ancient Rome.

Life is purple cholera, blazing embers of sin, and God's
millstone...
deceptive fog...
eternal hustle...
consuming hate...
Life is bitterly bilious liquor...
(TL/M – H, 3)

The man addressed as Harhama could be recognized as played by the actor Ilkka Heiskanen who, according to the programme, was playing Antti Ihalainen, a yeoman in Liperi. As Harhama/Ihalainen finished his lines, the men who turned the house and the young girl left the stage. A door in the wall opened and actor Esko Roine who, again according to the programme, played Jussi Vatanen stuck his head out of it, reproached his mare and said something about his pipe. Ihalainen took part in the discussion which ended when Vatanen slammed the door shut. As When Ihalainen was left alone he started to recount the location of his house in the words that begin the second chapter in the novel (TL, 11).⁴³ As he mentioned that it was autumn – as also mentioned in the novel *Tulitikkuja lainaamassa* – the lattice of light on the stage turned blue and a loud metallic echo repeated his words. Ihalainen continued by describing the foggy weather. Then he told – still in the same words as in the novel – that a man in a horse carriage drove towards his house and that man was Jussi Vatanen (TL, 12). Music rose, the house started to turn, Ihalainen ran to the door and knocked, Vatanen opened and let Ihalainen in. This was the end of the prologue. Afterwards the action moved to another situation among other characters.

This opening scene clearly places the character Antti Ihalainen – or the character Harhama, if we consider them to be separate – and particularly his experience of life at the centre of the scene. Bert O. States claims that it is not possible to create a good stage character without expressible action because theatre, generally, does not present the privileged voice of a storyteller; therefore drama must limit itself to things that can be shown in action also when it concerns issues like psychology and philosophy. Even

⁴³ TL = the novel *Tulitikkuja lainaamassa*.

dramatic characters associated with deep thoughts, such as Hamlet, only think thoughts that become visible attitudes and can thus be embodied by an actor.⁴⁴ Yet, Antti Ihalainen in the *Tulitikkuja lainaamassa eli elämän ihmeellisyyt* seems to be a main character short of intention and action, and is instead composed of states of mind and experiences. The forces that drive him are not his own intentions but tasks he gets from his wife and his friend. He seems to be a drifter wandering from one chance event to another rather than being an active agent directed by his will. However, States's claim about the action-based character is bound mainly to Aristotelian dramaturgy. Epic theatre as well as the modes of avant-garde theatre and the influence of performance art, and consequently, the nowadays widely used postdramatic modes of theatre, have clearly altered these limitations.⁴⁵ In the case of *Tulitikkuja lainaamassa eli elämän ihmeellisyyt*, the montage-like dramaturgy of the production operated as a means to support the telling of the story of a passive character. It broke the linearity of the journey-oriented plot and directed attention towards the main character's subjective experience of the world.

Elsa Erho and, as we shall see in chapter four, many other interpreters of *Tulitikkuja lainaamassa* – have considered the main plot of Lassila's story to be Jussi Vatanen's aim to get married. There is, indeed, a difference in the stances the narrative of the novel takes towards the men – an inseparable and equal couple of fellows – but I do not agree with Erho et al. about the hierarchy of the plots. It is true, that in the middle section the plot advances more through Jussi Vatanen's intentions and the responses to his endeavours, which moves Antti Ihalainen from the centre of the narration to the position of a loyal companion. However, the story begins with Antti Ihalainen and towards the end he is moved back into focus to bring the story to its end. Moreover, in the beginning and at the end the reader has access to the inner life of Antti Ihalainen; we become acquainted with his private thoughts and his feelings,

⁴⁴ States 1985, 132–134.

⁴⁵ Lehmann writes that only the new theatre, by which he apparently means the postdramatic theatre, has abandoned the trinity of drama, imitation and action (Lehmann 2006, 36–37). However, a dramatic character as the primary subject of the action has been questioned before, e.g. by Erwin Piscator and Bertolt Brecht, whose dramatization of *The Good Soldier Schweik* made institutions like the church, the military and the court appear as actors whereas the picaro-like character of Schwejk (Bryant-Bertail 2000, 39) became “a walking loudspeaker parroting the discourses of war and thus subjecting them to the *Verfremdungseffekt*” (Bryant-Bertail 2000, 42).

whereas we mostly learn to know Jussi Vatanen by way of his action and by his and other people's statements about him. On this ground, Holmberg's decision to make Antti Ihalainen the main focus of the production does not oppose the composition of Maiju Lassila's novel. It does, however, provide an alternative interpretation in comparison to the several adaptations made of the novel during the decades of its performance tradition.

The focal difference between the two central characters was emphasized in Holmberg's adaptation. Antti Ihalainen was explicitly brought to the centre of the stage and story, not as an intentional active agent, which would have been against the character created by Maiju Lassila, but as a subject who experiences or has experienced the things we are told about. To produce this emphasis, Holmberg combined the characters of Antti Ihalainen and Harhama.

Who and what, then is Harhama? The 1,800-page novel *Harhama* was published under the name of Irmari Rantamala a year before *Tulitikkuja lainaamassa* appeared. Stylistically it has been related to new romanticism, decadence and symbolism.⁴⁶ It has been defined as a search both for identity and for the meaning of life for the main character, where the identity narration narcissistically merges an individual subject with the world.⁴⁷ When Harhama became a part of Antti Ihalainen in the production, it produced a frame that posited the character in the focal point of the performance and operated to create him as subject of experience rather than as an agent of action.

States divides his examination of actor's work into two dimensions: the actor's relation to the text and the actor's relation to the audience. He emphasizes that he is not "interested in the psychology of the actor (how he prepares, what he thinks and feels while acting, and so on)"⁴⁸ but instead, focuses on the spectator, "what we see in and through the actor".⁴⁹ States talks about three positions that are present in the acting event.⁵⁰ The speaker, i.e. the actor; the one who is spoken to i.e. the spectator; and the

⁴⁶ Erho 1957, 41–42; Lyytikäinen 1997, 221. However, 21st-century literary studies have challenged this and turned to look at *Harhama* as a satirical work that belongs to the same carnivalesque genre as those Untola's works that were published under the penname Maiju Lassila (Tapaninen 2014, 7, 21). However, this approach had not yet emerged at the time of the production.

⁴⁷ Kurikka 1998, 128, 137.

⁴⁸ States 1985, 14.

⁴⁹ States 1985, 14.

⁵⁰ The term "acting event" originates from Jiri Veltrusky, and it is accompanied with the term "enacted event". With these two terms Veltrusky describes the layers embedded in the acting. States

one who is spoken about, i.e. the character. Thus, there is a narrator hiding in the actor, and his or her narration is the character.⁵¹ On the other hand, States also borrows a description of character from Henry James: “character and event are simply two names for the same thing”.⁵² Thus, in fiction we only see and hear characters in the events where they are revealed to us – and, as a matter of fact, they do not exist elsewhere. In the case of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, we can say that due to the twofold origin of his character, Antti Ihalainen was composed of two different narrative lines of events, the one being Antti Ihalainen and the other Harhama. The events from the novel *Tulitikkuja lainaamassa* are dominant, meanwhile the contribution of the novel *Harhama* is merely restricted to the lines with definitions of life, situated in the prologue and repeated in some transitional scenes. The influence of the latter is, however, more substantial than that. The presence of Harhama within the character of Antti Ihalainen denies the possibility of considering him a mere accompanying sidekick of his courting friend. It also reduces the possibility of interpreting the character as a simple materialist, which has often been the case in literary critical introductions⁵³ as well as in stage adaptations. In the following paragraphs I will take a look at the character narratives of Harhama and Antti Ihalainen in order to understand the textual dimension in the work of actor Ilkka Heiskanen.

The name Harhama is not a common name, in fact it is not used as a name at all, and as a noun it is rather unusual as well. Its literary meaning is chimera, but the body of the Finnish word, harha, is probably the most meaningful part of the name; it means *illusion, delusion, hallucination, fallacy, stray*. The ending -ma does not really add anything specifically definable to the meaning. The character Harhama does not have a separate first name and family name, he is simply called Harhama. According to literary scholar Kaisa Kurikka, the entire novel *Harhama* with its ideologies and characters can be regarded as an answer to the question “who and what is Harhama?” If *Harhama* is studied as an identity story, everything in it functions as a mirror for the protagonist, who tries to define himself through the ideologies with which he

1985, 124.

⁵¹ States 1985, 123.

⁵² States 1985, 131.

⁵³ E.g. Huhtala 1987, 34; Kurikka 2001a, xviii.

associates and the people he meets. As the work searches to define Harhama as a character, at the same time it also searches for a definition of life itself. The mottos that appear at the beginning of each chapter in *Harhama* and are thematized in the chapters are, according to Kurikka, ambivalent statements that cancel themselves out.⁵⁴ In all, there are 34 mottos in the novel, and Holmberg has used 13 of them in the Harhama prologue of his adaptation. The last motto in the novel, “Life is a chimera” (Fi. *harhama*) is, according to Kurikka, on the one hand, a narcissistic statement when juxtaposing the main character with life itself, but on the other hand, it removes narcissism by changing the name of the main character to a common noun.⁵⁵

This search for identity in the scale of a lifetime also defines the character Harhama in *Tulitikkujä lainaamassa eli elämän ihmeellisyyys*. In addition to the identity search and defining life, Harhama brings into Holmberg’s adaptation the main character’s relationship to his God. The beginning of the novel *Harhama* sets the story of the main character as a battle between God and the Devil; Harhama is a humanist and sceptic (H, 9-23) and he becomes a tool in the Devil’s fight against God (H, 26-43). The prologue of *Tulitikkujä lainaamassa eli elämän ihmeellisyyys* places Antti Ihalainen/Harhama in front of the face of his Lord in all his sinfulness. Thus, combining Harhama with the character of Antti Ihalainen makes this common yeoman a narrative of a man with an undefined identity in relation to three directions: to his God, to his life and to himself.

While the contribution of Harhama is expressed in the soliloquies, Antti Ihalainen’s narrative is created both through the dialogue and the events he participates in. On the basis of the novel and its events included in the adaptations by Meri and Holmberg, the following can be stated of Antti Ihalainen: when Anna Liisa orders her husband to borrow matches and when Jussi Vatanen asks his friend to act as his matchmaker, Ihalainen agrees to perform both tasks without counterclaims. Also, when Vatanen suggests a trip to Joensuu, Ihalainen joins him without hesitation, although in the novel he sacrifices a thought to the fact that he did not give word to his wife Anna Liisa about the prolongation of the journey. But after having decided

⁵⁴ Kurikka 2001b, 89–93.

⁵⁵ Kurikka 2001b, 96.

that she has no need to worry in her own home, he happily sets forth (TL, 35). From these events we can conclude that Antti appears to be a good-tempered and friendly person. On the other hand, aggression also reveals itself in the character of Antti. It is embodied, first, in the past drunken assault he committed with Vatanen; second, it is revealed in the mugging of the tailor Tahvo Kenonen, who used to be Antti's rival suitor before Ihalainen married Anna Liisa. The mugging is described as habitual behaviour of Jussi and Antti since their youth. In the stage adaptation by Meri and Holmberg it is presented much more harshly and is given more weight than in Lassila's novel. The third token of aggression is the deep and extended rage at the end, whose long duration and slow gradual reconciliation is accurately described in the novel (TL, 196-200), but which often in stage adaptations has been omitted. In Holmberg's adaptation, the long ending scene is composed of various expressions of this rage. The third action that can be regarded as characteristic of Ihalainen is his habit of stopping by a particular pine tree – the tree which he intends to use as his coffin when he dies – every time he passes it. What kind of man looks at his last resting place with pride and joy? Can he be compared to the builders of mausoleums to whom it was important that coming generations could see their might in a monument that challenged death, or to philosophers to whom the contemplation of the riddle of life includes in itself the inevitability of death? Or is he merely a simple utilitarian materialist, who sees only a chance for exploitation in everything and to whom a coffin is a useful tool without particular sentiment in the same way as a horse's harness bow.⁵⁶ This last option is probably the most common interpretation drawn from the novel.⁵⁷ However, the contribution of Harhama's character imbedded into Ihalainen seems to almost deny that possibility and directs the interpretation of the character towards the second option: the philosophical attitude in which he contemplates the passage of his life. This interpretation also seems to be the one acted by Ilkka Heiskanen.

Although Harhama is not given as a character in his own right in the programme of the production, the appearances of Harhama and Antti Ihalainen do differ. In the

⁵⁶ The juxtaposition is based on a remark that Ihalainen makes in the novel; he sees a piece of wood at Hyvärinen's yard and thinks that it would make a great harness bow. (TL, 18–19.) Harness bow is a part that is needed when a horse is harnessed to work. It connects the shafts and collar to each other. It is a demanding task to make a harness bow so that it holds in right tension as the horse draws a cargo.

⁵⁷ E.g. Kurikka 2001a, xvii–xviii.

Harhama prologue, actor Ilkka Heiskanen wore different clothes, a red dressing gown and a stocking cap, whereas Antti Ihalainen wore first a brown farm worker's garb and later a black suit. The voice used by the actor in the Harhama scene was much squeakier than the voice used as Antti Ihalainen. In the final scene, however, actor Ilkka Heiskanen adopted the Harhama voice in a scene with Antti Ihalainen; the change is recognizable. When Ihalainen has got his wife back from Kenonen, Kenonen has become a son-in-law to Hyvärinen, and Anna Liisa has got the borrowed box of matches that contains only a single burned match, Ihalainen is still full of rage and with axe in hand threatens to chop down the coffin pine. The situation is calmed down by Jussi Vatanen who enters through the side door and says: "This temporal life will give such rewards from even a match; a whole trip to Joensuu with all its twists and turns and widows of Makkonen..." (TL/M – H, 96/85). Consequently, Ihalainen sets the axe on the ground, handle up, and takes the role of a narrator, explaining in the squeaky voice of Harhama how the offspring of Kenonen and Anna Kaisa live happily ever after. He sets his hat on the top of the axe handle, and then the opening bars of the end song are heard, and snow starts falling softly. I consider this to indicate the relation between the Ihalainen and Harhama components as different age phases of the same character: Harhama is the old, maybe already dying Antti Ihalainen who is reflecting on the flashbacks of the middle part of his life. Hence his extra-diegetic perspective.⁵⁸

States differentiates three phenomenal modes that are always present in the acting event. These are the self-expressive mode, the collaborative mode, and the referential mode. With the representational mode States refers to the dramatic content of acting, the character, and, as he puts it, there is a "shared sense that we come to the theatre primarily to see the play and not the performance". Although I contest this approach, there is no need to contest the relevance of the referential character in the case of *Tulitikkujä lainaamassa eli elämän ihmeellisyys*. The referentiality gains weight from the fact that the characters are culturally known type characters because of the popular

⁵⁸ This concrete interpretation has, however, occurred to me quite recently. It was not included in the earlier phases of my study, e.g. my licentiate thesis from 2007. Nor was this explicated in any reviews or critiques of the production. Therefore, it is relevant to question either the success of the means of the adaptation and direction, or whether this is a justified interpretation at all.

film and several stage adaptations. This far I have been concerned about those referential aspects of the central stage figure, but from now on I will move on to discuss the second mode defined by States, namely the self-expressive mode. The discussion about the collaborative mode will follow in the next section.

States defines the self-expressive as “awareness of the artist in the actor”. He goes on to distinguish recognizing the presence of that certain actor from a particular artist-presence: “The distinction is roughly that between *doing* and *being*: when the artist in the actor comes forth, we are reacting to the actor’s particular way of *doing* his role.”⁵⁹ The treatment of gestures in the actor’s work is, according to States, one of the major differences between phenomenological and semiotic performance analysis. While semiotics sees gestures as a language or a sign system of its own, States demands gestures to be taken as an organic part of the one and same unity of the event which has both aural and visual form: “Gesture is the process of revelation of the actor’s presence -- and this presence, as the organ that feeds on the dramatic text, is the governing center of what is possible in the theatre.” As States stresses, gesture may also occur as immobility just as speech can involve silence: “We may define gesture as any form of expressiveness in which the actor’s body is justified.”⁶⁰

So, what was actor Ilkka Heiskanen’s particular way of performing his character Antti Ihalainen? In terms of style Heiskanen’s acting and appearance as Antti Ihalainen can be depicted as more expressionistically stylized than realistic or naturalistic. Ihalainen’s willingness to start performing the tasks given to him was embodied in a position that was leaning forward, enabling a fast start. In the eyes of Heiskanen, which were sometimes wide open and sometimes squinting, one could hardly catch a sign of intentional thinking or emotions. The lack of his own intentions made Antti Ihalainen a kind of *tabula rasa*, which partly enabled the combining the character of Harhama to the character of Ihalainen. Instead of intentions, thoughts or emotions, Heiskanen clearly showed Ihalainen’s moods: benevolence when Ihalainen agreed to perform the tasks given to him either by his wife Anna Liisa or his friend Jussi Vatanen; pride for being a matchmaker in the house of Hyvärinen; a drunken

⁵⁹ States 2002, 26.

⁶⁰ States 1985, 138.

boisterousness which lead to aggression directed at Kenonen; and the uncertainty that came over him when he was in an unfamiliar environment, like the town.

In addition to the merging of the character's twofold origin in the humorous simplicity of Ihalainen and the existential complexity of Harhama, Heiskanen connected some quoted material outside of the literal sources to the character of Ihalainen by purely physical means. In a scene which took place in Joensuu at Kaisa Karhutar's place, Ihalainen continued his role as a matchmaker, now proposing to Kaisa Karhutar on behalf of his friend Jussi Vatanen. After a lengthy mimetic scene where Ihalainen tried to make Jussi Vatanen take the initiative in his love matter, the union of Kaisa Karhutar and Jussi Vatanen finally became settled. Ihalainen rose to exit the room in order to leave the lovers alone but before opening the door actor Ilkka Heiskanen stopped, raised his shoulders with a twitch and bent one foot with a sudden movement. This series of movements formed a clearly recognizable, explicit reference to Charlie Chaplin's Little Tramp, who could be seen in a less obvious form in Antti Ihalainen's appearance too, as his bowler hat which is not, of course, part of a common yeoman's outfit in Finland.

The bowler hat played an important role in Antti Ihalainen's last scene. After the monologue about chopping down the coffin pine tree and Ihalainen's reconciliation with Anna Liisa, Heiskanen set the axe handle erect at the front of the stage and during his last line he put Antti Ihalainen's bowler hat on top of it. The hat-topped axe created a double-layered image: first, it suggested Antti Ihalainen himself but second, it became the burned match that Anna Liisa finds in the box borrowed from Hyvärinen. This image encapsulated the central insight that the production communicated: human life is nothing but a brief flame. The burned match became a metaphor for a life – the life of Antti Ihalainen – turned towards its end.



Photos Ari Ijäs / TTT theatre.



3.3 THE COMPANIONS: FRIENDSHIP, MARRIAGE, LOVE

In Lassila's novel more than 150 persons are mentioned by name in different connections. Only 39 of them are more or less followed in the story but several are just named to specify other people, things, animals or events depicted in the story.⁶¹ On that account, social networks can indeed be considered one of the themes of Lassila's novel. The closest relationships Antti Ihalainen has are to his wife Anna-Liisa, with whom he wishes to be buried in the very same pine tree coffin which Antti Ihalainen has planned for himself, and to his friend Jussi Vatanen, with whom he has a long-shared history. These two relationships of Antti Ihalainen, his friendship and his marriage, are the focus of this section but also other equivalents and points of comparison to these relationships – other marriages and other friendships depicted in the production – are considered.

In this part of the analysis, I will take the stage figures and their mutual relationships as inseparable elements of the events where they occur. The discussion of the referential mode and the self-expressive mode of the actor's work will be continued, but the third of States's modes, the collaborative mode, will be given most weight in this section, albeit in a modified form.

States defines the collaborative mode as a means "to break down the distance between actor and audience and to give the spectator something more than a passive role in the theatre exchange".⁶² He also notes that "[t]he invitation to collaborate varies -- from the implicit to the explicit, and from the token to the literal; the guiding characteristic is that the stage uses some form of the 'you' address in its relation to the audience."⁶³ However, there exists a mode of collaboration which is quite constitutive in a contemporary theatre production and relevant to its success but which remains underrepresented in the theorizing by States, which defines that the actors' work be directed towards the text and the audience. I take this to be a token of States's conception of theatre which focuses on the staging of a playtext. With respect to the

⁶¹ Meri 1978, 30; Huhtala 1987, 39.

⁶² States 2002, 29.

⁶³ States 2002, 29.

so-called director's theatre, the collaboration or the interplay between the actors on the stage that is created during the process of rehearsals, grows in importance. In Brechtian theatre theory, this aspect is essential. According to Sarah Bryant-Bertail:

The body is never presented as complete or self-identical. For Brecht, its identity comes from its placement within a coded system of social relations. In the Gestus the body's gestures always show its relation to other bodies.⁶⁴

How much the actors of a particular production are in interaction with each other and in what ways, is usually highly dependent on the dramaturgy. In some plays there may be characters that hardly have anything to do with each other, and then it may be that the actors playing such characters hardly have any interplay on the stage.⁶⁵ Yet, most of the scenes in any play consist of a few characters coming together, having a dialogue, presenting an intersubjective relationship. These relationships have their starting point in the written play, but they acquire their performatic form in the interactive process of the rehearsals, where the actors involved, the director and the stage as an environmental space for the actors all make a contribution. In spite of States reserving the "collaborative mode" to denote the interaction between the actor and the audience, I will adopt the term to mean first, the collaboration between the actors and only second, the collaboration between actors and audience. Hence the modified form of States' concept of collaborative mode.

In some plays and productions, the intersubjective relationships, and therefore the actors' collaboration, are even more elementary than in others. In *Tulitikkuja lainaamassa eli elämän ihmeellisyys* the relationships are one of the major themes of the work, therefore the collaboration of actors carries a great deal of weight.

Antti Ihalainen and Jussi Vatanen are depicted as very close and long-term friends. The novel explains that they even look similar: they have the same size noses, their

⁶⁴ Bryant-Bertail 2000, 93.

⁶⁵ For example, in Tennessee Williams's play *Sweet Bird of Youth* (1959) the characters include two separate groups which hardly appear in the same scenes. First, there is the main couple, a young man and an older woman, and second, a group of inhabitants of the little town, especially one family there. The play consists mainly of scenes between the main couple, and the scenes with the larger group are few. For an actor, this can be a curious experience when the actors in the larger group hardly get to act together with some of their co-workers in the same play, and with the brief time on the stage, get very little in touch with the evening's audience. Here I refer to an interview I made with a Finnish actor Jouko Klemettilä in another instance. Lahtinen 2007, 386–387.

plump bodies look alike, and they also have a habit of looking in the same direction (TL, 6, 30–31, 73). In *Tulitikkuja lainaamassa eli elämän ihmeellisyys* the friendship between Ihalainen and Vatanen was not especially emphasized, because the sauna scene which is devoted to the depiction of their friendship did not occur in the most important scenes in the production; it took place inside of the periaktos and the actual bathing was quickly over and the mutual closeness of the men was not emphasized during that time. In addition to that, the focus in the sauna scene was partly transferred to depict the relationship between Vatanen and his maid Ristiina; the description of the tension between the sexes thus gained ground from the description of the friendship between the men. In spite of this, it cannot be claimed that Ihalainen's and Vatanen's friendship was considered any more insignificant in the performance than it usually is. Their friendship was taken for granted, it existed as such, and it was manifested both by more or less explicit references in the dialogue and in the actors' acting; the easiness and directness with which Esko Roine's Vatanen and Ilkka Heiskanen's Ihalainen regarded each other and each other's initiatives was perceivable. In their mutual communication, they did not need any social translators, they were able to deal with matters directly and, on the other hand, a mere reference in some direction was often enough to give a clear understanding to the other what the other had in mind.

Thus, Ihalainen's and Vatanen's friendship was presented as a natural and unproblematic matter and its most obvious and stable sign on the stage and in the actors' work was their relaxed appearance when Ihalainen and Vatanen were together. Together they appeared more confident than when they were alone and they encountered other people with reciprocal solidarity. Most of the scenes showed them together. They meet soon after Ihalainen has left his home for the matches, and part for a while when Ihalainen goes to Hyvärinen's house and Jussi Vatanen heads home to wait for his friend to join him in the sauna. After the sauna they part only briefly until they return from the town; then Ihalainen continues his journey alone. Ihalainen's journey is both a concrete homecoming and a mental journey when he finds out about the destruction of his household.

As said, Ihalainen's and Vatanen's sauna bathing, which in the novel and in several adaptations receives quite a strong emphasis, is passed over in *Tulitikkuja lainaamassa*

eli elämän ihmeellisyys with relatively little attention. However, the alcohol theme that follows the bathing is strongly emphasized and it binds the men together in a shared adventure. Alcohol and particularly its relation to violence is an ongoing theme in Ihalainen's and Vatanen's friendship. Before getting carried away by the drinking, Ihalainen and Vatanen had a long period of sobriety. As the novel as well as the stage adaptation explain (TL, 6–7; TL/M, 9; TL/M – H, 12–13), it has lasted more than twenty years after their previous drinking episode during which Ihalainen and Vatanen assaulted a man called Niiranen, and had to pay him four cows as compensation, one cow for every broken rib.

Like many other themes in the performance, the drinking scene started gradually. After the sauna, the men wanted to leave for the town to fetch some supplies for the engagement party, including some alcohol for the father of the bride. When Vatanen brought his old bottle, which still contained the remains of the over twenty-year-old alcohol, it stopped all other actions of the men and disturbed their ability to think about anything else. The alcohol captured all of their attention and created first a long silence. When they started to speak again, both actors, Roine and Heiskanen, chose a tone in their voice that tried to feign innocence and indifference. For a moment, Ihalainen and Vatanen were idle and pretended to look for a solution to the problem what to do with the alcohol in the bottle, until they unanimously decided on the only possible solution and started to empty the bottle by drinking it. The men quickly became drunk and sip after sip their spirits rose higher and soon they were in full swing.

The drunkenness and travel preparations of Ihalainen and Vatanen were intertwined. The more they drank, the more quickly and easily they made their preparations for the travel: actor Esko Roine pulled a carriage out from the periaktos and started filling it with chunks of long straw. In the middle of this situation a man appeared; he was introduced as Ville Huttunen, a man from the same village. This stopped the rising speed of Vatanen and Ihalainen and they chat with him for a while. This also offered the actors a chance to vary rhythmically their state of drunkenness. A moment later the appearance of an old acquaintance, tailor Tahvo Kenonen, and Ihalainen's initiative to assault him still offered further variation.

To Ihalainen and Vatanen the battering of Kenonen seemed to be purely action-packed fun. It took place in the same boisterous state of drunkenness as the emptying of the bottle, the preparing of the carriage, and the tricking of Ville Huttunen by telling him they are leaving for America. In the flow of action everything happened at the same rising tempo, which was initiated by the first sip from the bottle. The scene ended hilariously when Vatanen and Ihalainen were ready with their carriage while Ihalainen wondered where his gelding was. After having received an answer from Vatanen: "In the stable," Ihalainen exclaimed: "Let's harness the horse." At this point, actor Ilkka Heiskanen harnessed himself to the carriage by stuffing a long chunk of straw into his trousers as a tail, another one into his hat as a mane, and by gripping the shafts he drew the carriage off the stage with Vatanen sitting in it.

According to Elsa Erho, the alcohol theme in Maiju Lassila's novel might be connected to a sobriety programme of the conservative Finnish party at the beginning of the 20th century; the drunken fooleries of Vatanen and Ihalainen during the trip to Joensuu indeed result in a long list of disturbances for which they are charged at court. Alcohol is also presented as a source of depravity in the life story of tailor Tahvo Kenonen and in a story that is told about a sailing accident of some gentlemen in Joensuu. However, the way the narration presents drinking also includes such classical features of comedy that Erho believes the possible sobriety propaganda in *Tulitikkua lainaamassa* is mostly hidden, unlike in *Harhama*, where the author presents a clear and strict critique against alcohol usage and the destruction it may cause.⁶⁶

Tulitikkua lainaamassa eli elämän ihmeellisyys took a humorous view of the men's drunkenness, which gave boost to their adventure. On the other hand, the other side of it was also shown: from the point of view of tailor Kenonen there is nothing fun in his battering which, as becomes clear both in the novel and in the stage adaptation, is a familiar habit of Ihalainen and Vatanen. Also, to Ihalainen and Vatanen, the turn from the hilarious state of drunkenness to the chilly and threatening darkness of the jail in the next scene was very sharp.

⁶⁶ Erho 1957, 56–57.



Photo Ari Ijäs / TTT theatre.

In the production, both aspects, the comical drinking and the critical view, were present and did not exclude each other. The drinking scene as such was an action-packed and warm-toned fun frolic. However, Kenonen, who had the role of a victim in the scene, appeared in the performance as a character who can be taken as seriously as the hilarious heroes Ihalainen and Vatanen, and his experience was not ignored or invalidated by the ridiculousness of the character.⁶⁷ Also, the fun produced by alcohol eventually turned into an unpredictably threatening situation when Ihalainen and Vatanen after their merry ride to the town wake up in jail. The strangeness and dangerous atmosphere of the place was evoked through darkness and chilly acoustics, while the sources of the light beams moving in the background were not discernible. The dual relationship to the alcohol theme was thus created by juxtapositions: Ihalainen and Vatanen's action in the drinking scene created warmth and fun, whereas its juxtaposition, on one hand, to the situation of Kenonen inside the scene, and on the other hand, to the situation of Ihalainen and Vatanen in the next scene, raised a critical viewpoint. In these changing tones, what remained the same was the perfect union of Ihalainen and Vatanen.

This manly friendship was juxtaposed with the mutual relationship between Anna Liisa Ihalainen and Maija Liisa Kananen, who kept company with Anna Liisa while she was waiting for the matches. Unlike the friendship of the men, which has a long history and is also based on their similarity, even in appearance, the friendship of the women is new and without a former common history. Yet, in the same way as Ihalainen acts on behalf of his long-time friend, Maija Liisa starts to act as a matchmaker for her new friend, albeit not as successfully as Ihalainen does. Neither does the relationship between the women go as smoothly as that between the men who "look in the same direction"; the relationship of Anna Liisa and Maija Liisa is full of potential conflicts and mutual dissatisfaction. Maija Liisa is irritated by the lack of coffee in the Ihalainen house, whereas Anna Liisa is not only disturbed by the inability to provide appropriate hospitality but also by the rising anxiety of the present situation. It starts to look like her husband has unexpectedly left her in order to begin a new life

⁶⁷ The character of Kenonen has often been ridiculed in the interpretations of *Tulitikkuja lainaamassa*, which creates indifference towards him, and our sympathies are primarily reserved for Ihalainen and Vatanen.

in America, and the future in a farmhouse without a man seems unmanageable. Anna Liisa's helplessness is concretized in her inability to organize a fire in the house in order to get warmth and make coffee.

For some reason Maija Liisa Kananen stays with Anna Liisa during the whole odyssey of Antti Ihalainen. This may be on account of the mutual solidarity between the women, or merely Maija Liisa's unwillingness to return home, where her husband, the blacksmith Kananen, is drunkenly smashing things up.⁶⁸ However, it is difficult to perceive any mutual devotion or soul sympathies between the women. The novel reports only of the pity that Maija Liisa feels for Anna Liisa, but it goes quickly away after she has comforted the grieving Anna Liisa (TL, 72). The production showed the irritation between the women and the growing hopelessness in the atmosphere between them. It was expressed in frustrated gestures and most of all, heard in the irritated tone of their voices.

The entrance of Tahvo Kenonen brought a radical change in the mood, which became active and future oriented. Both women were shown to be excited by the presence of Kenonen, but this did not lead to competition for his attention. The women immediately start to work together in order to return balance to the household; this would happen most naturally by getting a new husband for Anna Liisa. However, this turn did not happen completely out of the blue. Anna Liisa and Maija Liisa had actually started the project already by having a discussion about appropriate candidates as Anna Liisa's next husband after Ihalainen. The appearance of Tahvo Kenonen thus only turned the solving of the problem into concrete action. Focusing on a shared intention also improved the relationship between Anna Liisa and Maija Liisa into smoothy running co-operation.

Marriage is probably the most obvious theme in the novel *Tulitikkuja lainaamassa*. It is a subject matter of many discussions when the characters think of potential couples who might marry: bachelors, spinsters and those who have been widowed long enough. The discussion Anna Liisa and Maija Liisa have in the scene where Ihalainen's household is first introduced concerns the possible remarriage of Jussi

⁶⁸ The aggressive behaviour of the Blacksmith Kananen is Veijo Meri's addition. In Lassila's novel he is only mentioned by name and profession.

Vatanen, who by then has been a widow for a whole year. This topic also awakes the attention of Antti Ihalainen, who thus far has shown no interest in the presence of the visitor Maija Liisa Kananen, but now participates in the discussion from his sleeping position on a bench. Even those who are still married may become an object of contemplation and raise discussion about who they should marry should they become widowed. This happens in the case of Anna Liisa Ihalainen. The rumour started by Antti Ihalainen in his drunken boost about his travelling to America intertwines with another rumour about a boat accident. When the combination of both highly exaggerated rumours reaches the ears of Anna Liisa and Maija Liisa, the women are soon confirmed in their suspicion that Antti has drowned and Anna Liisa is a widow, which immediately leads Maija Liisa to thinking of a new husband for Anna Liisa. A man called Heikki Malinen is her first candidate, although his present wife is still alive (TL, 142 TL/M – H, 71). When tailor Tahvo Kenonen enters the Ihalainen house, Maija Liisa immediately starts acting as a matchmaker. Thus, marriage is shown as a prior interest of the whole community.

There were two married couples in the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, and the plot eventually doubles the number of marriages. These marriages produce a depiction of gender relations showing how power is shared and exercised within the domestic setting.

The first married couple to appear on the stage was Antti and Anna Liisa Ihalainen. For the most of the scene that took place in the house of Ihalainen, Antti slept on the bench, although at times he participated by separate comments on the discussion between Anna Liisa and Maija Liisa. Anna Liisa chatted with her guest and at the same time she handled different domestic tools: she met the guest with a baker's peel on her shoulder and shortly after that whetted an axe, which Ihalainen removed from her as soon as he woke up. Anna Liisa wore a rather masculine and practical working dress, trousers and a coat. The colouring of her clothing, however, are what might be called "feminine": her trousers were the same light brown shade as Ihalainen's trousers, and although their pattern was clumsy, her open-necked top was light blue and her cardigan was bright pink. Her hair was veiled under a flowery scarf knotted at her neck.

Anne Niilola, who played Anna Liisa, talked in a noticeably low voice. The gestures Niilola used when playing Anna Liisa were also noticeably masculine: she often stood with her hands in her pockets and sat down with her feet apart. Later, when the tailor Tahvo Kenonen comes to propose to her, her voice rose to the more common usual feminine pitch; in the same scene she also changed into more feminine clothes. Thus, the peculiar low voice of Anna Liisa is not (merely) the actor's usual speaking voice, but an indication of the character's status in relation to the person she is accompanied by. In the beginning it is her husband Antti Ihalainen and the guest Maija Liisa Kananen, at some point she also briefly visits the Hyvärinens. Ilkka Heiskanen as Ihalainen, for his part, spoke in a rather high-pitched and creaky voice. Another indication of the mutual relationship of Antti and Anna Liisa Ihalainen was given when Anna Liisa sent Ihalainen to borrow matches from Hyvärinen when urged by Maija Liisa. Ihalainen stood up by the fourth order, which is stricter than the previous ones, and without complaining, set forth. So, in the scene we witnessed, Anna Liisa ordered her husband to fetch matches, but when in the next scene he meets his friend Vatanen and he asks him where he is going, Ihalainen, however, tells him that "Anna Liisa was making bread, and told me to get lost, suggesting I might go visit old man Hyvärinen" (TL/M – H, 15). This can be interpreted to mean that either Ihalainen has already forgotten the matches at this stage, or that it is socially more acceptable for him to be sent to visit a place for no reason than to be sent on an errand by his wife.

At the beginning, Anna Liisa was shown to be quite powerful and active in the relationship having a hold over the matters in the house while Ihalainen seemed rather passive and even submissive. At the end, after the odysseys of both spouses, there seems to be a change in the power relations. Anna Liisa follows the raging Ihalainen at a suitable distance and is ready to reconcile. However, she is not necessarily submissive. Ihalainen strides along angrily, but on the other hand, returns to the Hyvärinen family to perform his task – Anna Liisa still following him at a distance:

ANTTI:

Go on, I'll follow soon! (Goes back in, sees Anna Kaisa and Kenonen embracing.) I actually came here in the first place because Anna Liisa sent me

to borrow matches, when we suddenly ran out, and I had no business to go to the village.

(TL/M – H, 94/84.)

Thus, despite their strained relations, both spouses obviously have the will to reconcile, but not yet the means to do so. When Ihalainen hands the match box to Anna Liisa, he holds it in his fist so tightly that Anna Liisa has to tear it out of his hand. When she gets the box, she opens it and states: “Only one burned match. This is why you did such a thing?” (TLEI, video).⁶⁹ In conclusion, their relationship is an unestablished balance of power relations which changes according to the situation.

The other married couple was seen at Hyvärinen, where the mistress of the house also has an active and governing role. At the Hyvärinen’s all the central characters, old Hyvärinen, the mistress of the house and Anna Kaisa, seem to have their own spheres, and these private areas only rarely intertwine. As a *mise-en-scène*, this was most clearly shown in a situation where the triangle top of the *periaktos* was pointed towards the audience, and it divided the stage space into separate areas. On one long side, old Hyvärinen was seen sitting alone looking at the painting on the wall, on the other side was the daughter Anna Kaisa sitting with her cello, at the front of the stage the mistress of the Hyvärinen household was talking with the guest, Antti Ihalainen. In addition to these three individual characters, a swarm of children also appeared, moving as a group at the Hyvärinen’s.⁷⁰ The main room of the Hyvärinen household on the stage was made wide and spacious, but also rather dark and dimly lit.

The character of old Hyvärinen as presented in *Tulitikkuja lainaamassa eli elämän ihmeellisyys* did not originate from the novel *Tulitikkuja lainaamassa*. In the novel, Old Hyvärinen participates actively in all discussions and it is even mentioned that he is generally known as a practical joker (TL, 19-24, 63-67, 72, 119-127). Instead, the Hyvärinen of the adaptation and the production was withdrawn into his own specific world and concentrated solely on inventions. His lines come from Maiju Lassila’s play

⁶⁹ This line is not included in the manuscript.

⁷⁰ The number of children has increased from six in Lassila’s novel to eight in the Tampere Workers’ Theatre’s performance.

Ikiliikkuja, which was published posthumously in 1962.⁷¹ At the centre of this play is an inventor called Hapatus and his son Nisse, who occupy themselves with creating perpetuum mobiles. The lines borrowed for Old Hyvärinen originate from Nisse and concern inventing new devices or the relationship between money and inventions. Apart from these lines Old Hyvärinen of the production did not say much and he participated very little in the events on stage. He seemed to be in a world of his own, which appeared on the stage as a part of Hyvärinen's house but intersected very little with the other characters' world. Instead, the mistress of the Hyvärinen household expresses his will for him. Semantically, Old Hyvärinen's lines do not resonate in dialogue with the other characters; their function is to bring to the stage his own separate world, his own intermediary state. This world of inventions shows up as a retreat and as a place of retirement, from where he emerges into the common space with his family only for short moments and participates in discussions only incidentally, providing merely brief remarks and exclamations. The middle space of the main room and speech authority at Hyvärinen was almost solely used by the mistress of the house, who indeed announced matters as old Hyvärinen's opinions and solutions. Hyvärinen, however, seemed to have nothing against his position, rather the opposite; he seemed to happily accept it. At the end scene, Hyvärinen is ordered around by his daughter Anna Kaisa and is treated roughly by the children, and his wife even takes off his jacket and places it on the shoulders of the daughter's husband to be, Tahvo Kenonen. Yet nothing seemed to shake the joviality of Hyvärinen; he and his wife follow Anna Kaisa and Tahvo and dance to *Waltz of the Flowers* from Tchaikovsky's ballet *The Nutcracker*.

Common to the married couples in both works is the notion of work and power in which the economy of the home is mainly dominated by the wife. The husband, on the other hand, has retreated into his own sphere: Ihalainen into his naps and Hyvärinen into his world of inventions. However, after Tahvo Kenonen's destructive intervention into his household and his marriage, Antti Ihalainen is driven to act, taking up the axe he had taken away from Anna Liisa in the first scene in the Ihalainen house. Thus, the

⁷¹ Kalle Holmberg directed *Ikiliikkuja* in Helsinki City Theatre in 1993.

withdrawal of the men has its limits in the case of Antti Ihalainen, but not in the case of Hyvärinen.

A third noteworthy couple was formed by Vatanen and his maid Ristiina, whose co-living is only shown in the scene where the sauna was heated up. The relationship between Ristiina and Vatanen is an invention of the adaptation, and was performed to imply tension. Esko Roine as Vatanen, also directed a great part of his lines to Ristiina in the discussions he had with Ihalainen in the sauna scene. When Vatanen and Ristiina started the scene alone, Ristiina, played by Saana Hyvärinen, made ill-tempered remarks to Jussi, but softened her tone and attitude momentarily by, for example, starting to massage Vatanen's shoulders as he lied on a bench. Vatanen told in an explanatory tone that the proposal to Hyvärinen's daughter was purely Ihalainen's initiative. In this situation Vatanen tried to caress Ristiina's leg, but this angered her and she started shouting at both Vatanen and his matchmaker. However, her tone became a little softer again when she asked whether she should bathe Vatanen. Vatanen answered irritably that Ihalainen is coming and ordered her to be quiet and even threatened to send her to the poorhouse when Hyvärinen's daughter becomes the mistress of the house. When the men went to the sauna, they discussed whether there might be a sauna in heaven, and came to the conclusion that there must be, but certainly there are no women and "there is no need anyhow".

Thus, a kind of war seemed to be going on between the genders, or at least a state of tension and retirement to defensive positions among the married couples, but publicly they form a unified front with common goals. Between Vatanen and Ristiina, however, the tension culminates as boundary encounters. They do not have a feeling of solidarity created by a legal alliance, and the adaptation also offers an explanation for that: for one reason or another, Ristiina has not received religious confirmation which would give her the right to marry (TL/M – H, 26/24). Therefore, the relationship between Vatanen and Ristiina has no official future (TL/M – H, 26/24). When Vatanen and Ihalainen were about to leave, a brief dispute occurred between Jussi and Ristiina, and consequently Ihalainen asks Vatanen: "Is it Ristiina who's boss here?" at which Vatanen answers: "It's me! -- Me!" and emphasizes this by bellowing at Ristiina: "All women shut up!" After that he still ensures that Ihalainen has understood the proper

hierarchy of power relations: “Did you see me chase women just now?” (TL/M – H, 28-29/26-27.)

In addition to these two marriages and the non-established relationship of Vatanen and Ristiina, there are a few romantic relationships in the story. In several of these romantic couples the male partner is the tailor Tahvo Kenonen, who is characterized as a classic Casanova in handwritten characterizations of the character list in the Tampere Workers’ Theatre’s manuscript. Kenonen forms romantic but unbalanced relationships with three women. The first of them is with Kaisa Kotilainen with whom he stays when sewing in another village at the beginning of the play; the second is Anna Liisa Ihalainen, who is introduced as the love of his youth; and the third is Anna Kaisa Hyvärinen who Kenonen finally marries. Apart from being popular among women, Kenonen’s characterization indicates that he is a hard-working and able man, albeit keen on drinking and despised by other men in the community, presumably because he owns no land.

One illustration of Kenonen’s attractiveness for women was seen when he arrived at Ihalainen’s house and made a grand entrée. He crashed the door open, his hat charmingly perched at the back of his head, an extract from Sibelius playing in the background. Combined with the dramatic entrance the Sibelius extract was a movie-like fanfare giving the situation a sense of a fateful encounter, a convention which is iterated in similar encounters in other stories. Both women squeaked and pressed against the wall, and after the first few lines of dialogue Anna Liisa sneaked away to change her clothes and returned in her light blue dress just in time to catch the matches Kenonen casually threw at her. Anna Liisa’s enthusiasm for the possibility of a new relationship was emphasized as her appearance significantly altered to appear more feminine: her voice rose a little, a girlish light blue dress replaced her practical working outfit, and her loose blonde hair was revealed when she removed her scarf. In her lines earlier she has expressed indifference towards Kenonen but her changed appearance and behaviour told a different story. Maija Liisa Kananen’s reaction, on the other hand, – a small squeak and pressing towards the wall as though avoiding a delightful danger – seemed to refer to Kenonen’s general reputation as a notorious lover.



Photo Ari Ijäs / TTT theatre.

Kenonen formed the third couple – this time socially confirmed and permanent – with Anna Kaisa Hyvärinen who, as made clear by Kenonen himself at the beginning of the performance, had been “mad for” Kenonen (TL/M – H, 10/8-9). With his last line Ilkka Heiskanen, who has changed his voice from the one he uses as Ihalainen to the one he used at the beginning of the Harhama sequence, confirms the happiness of the relationship: “Kenonen finally stayed in the house of Hyvärinen and married Anna Kaisa. The marriage was a happy one, and their heirs still live in the house of Kyttymäki” (TL/M – H, 96/85). Casanova had finally settled down.

The climax of these romantic relationships was the story of Jussi Vatanen and the love of his youth, Kaisa Karhutar, which is usually considered to be the central plot of *Tulitikkuja lainaamassa* as well as its adaptations. In *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, too, the strongest romantic glow was created between this widow and widower. Kaisa Karhutar’s appearance to Jussi Vatanen and Antti Ihalainen in the town of Joensuu created a significant change that could be seen and heard in Vatanen, played by Esko Roine. The ill-tempered man suddenly became gentle and even embarrassed. Nevertheless, the ill-tempered mood returns stronger than before, as the men misinterpret Kaisa’s remarks and think that her attitude towards them is dismissive and that she despises their rustic origins. However, a gentle and willing tone returns to Roine’s voice immediately after the miscommunication has been happily clarified. Kaisa Karhutar’s attitude towards Vatanen was in fact notably warm from the beginning – even before his intention to propose to her is revealed. Vatanen was given an unbroken coffee cup while Ihalainen got received one with a broken handle. Vatanen was also urged to take “as much [sugar] as he likes” (TL, 84-85; TL/M, 36), spoken in a soft, sweet voice by Tuire Salenius, who played Kaisa.

Literary scholar Kaisa Kurikka has observed the position of Kaisa Karhutar in her community, and has noticed that unlike the other women in the story – like e.g. Anna Liisa Ihalainen, or Anna Kaisa Hyvärinen – Kaisa Karhutar is not called by her husband’s name which would make her Kaisa Makkonen or by her father Karhu’s name, but by a name especially formed of the patronym with a feminine ending *-tar*.⁷²

⁷² The ending *-tar* in Finnish occurs, for instance, in the word for queen, *kuningatar*, king being *kuningas*.



Photo Ari Ijäs / TTT theatre.

In addition, she is the widow of Makkonen but is not referred to as “Makkonen’s Kaisa” – rather, Makkonen himself is referred to as “Kaisa’s Makkonen”. Kurikka states that this emphasizes Kaisa’s status and her membership in the class of male property owners. She has property, she is conscious of her own importance, and discusses with her suitors about money and property on equal terms.⁷³ Kaisa is, however, already known to Ihalainen and Vatanen as Kaisa Karhutar before they learn that she has become a widow and thus a property owner. The young Kaisa Karhutar is described as a “damned beautiful girl”, but is obviously not as wealthy as Loviisa, whom Jussi married expressly for her property since his own house is in a state of decay (TL, 38; TL/M 22; TL/M – H, 27/25). Therefore, property owning does not seem a plausible cause for the exceptional custom of calling her by her maiden name Kaisa Karhutar, but presumably there must be other reasons. The production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* seemed to provide an explanation with the extraordinary attractiveness of Kaisa and possibly her consequent self-esteem.

Her first appearance immediately showed the full-figured, feminine Kaisa Karhutar to be an erotically charged character. Kaisa first entered the stage in the scene where Ihalainen and Vatanen chase a piglet through the streets of Joensuu. Overall, the pig chase is one of the best remembered scenes in the story of *Tulitikkuja lainaamassa*. There is a well-known still from the 1938 film with Antti Ihalainen, played by Aku Korhonen, and Jussi Vatanen, played by Uuno Laakso, both actors from the National Theatre of Finland and favourite comedians of their time. In the photograph, the men sit smiling on a sunny cobblestone street scratching the piglet; the atmosphere is mellow. In *Tulitikkuja lainaamassa eli elämän ihmeellisyys* the actual existence of the animal was questionable. It existed more in its symbolic and metaphorical dimension; but what was it a metaphor for? The pig was created on stage as a strongly echoed noise that can easily be recognized as the frightened squealing of a piglet. This might even have made it an actual animal only represented in an allusive way, but the way in which it was chased and caught accentuated the metaphorical dimension. In the same way as Vatanen at the beginning of the play sent Ihalainen to

⁷³ Kurikka 2001b, 100–101.

propose for him, Vatanen now sends Ihalainen to chase the pig alone and he himself only participates in the chase after Ihalainen has failed. A third chaser, a little boy, was recruited on the street. When coaxing the pig, the actor Ilkka Heiskanen directed his utterances and gestures to the audience as Ihalainen tried to lure the pig to come to him. This was actually the only moment when the audience was directly addressed, thus the only point of explicit invitation to collaboration for the audience.

Kaisa entered the stage in the middle of an unsuccessful chase. She began by asking who is making noise in her yard, but soon recognizes the men to be old acquaintances. When the men explain that the pig has run away from them, Kaisa decides to join the chase, telling the men that of course the pig will not surrender if one tries to catch it by force; one should do it nicely. Then Kaisa pulls a sack out of her rose red skirt hems and coaxes the pig by swaying her hips. She soon catches the pig in the hems of her skirt and afterwards holds the sack, which now contains the pig, gently in her bosom. What do the men try to achieve by chasing the pig? Possibly happiness, youth, joy of life, vitality. When Kaisa cherishes the piglet, which she thinks the men have brought with them from Liperi, the actual object of her affection is not the pig but Jussi Vatanen.⁷⁴

Vatanen and Kaisa have a strong mutual affection, and after they have properly informed each other about their both being widows, the goals for both the characters seem convergent. However, there are still some obstacles and interruptions in the way. Vatanen, who was otherwise so harsh, suddenly appeared surprisingly shy despite Kaisa's encouragement or possibly even because of it. In addition to Vatanen's sudden shyness, clearly acted by Esko Roine, the progress of the relationship is constantly disturbed by problems in the communication. Vatanen and Ihalainen are ashamed about the incidents at the beginning of their stay in the town, their drunkenness, disruptive behaviour and arrest, and hence they try to hide these adventures from Kaisa. Kaisa herself has heard about two men causing a disturbance in the town but does not know their identities. In addition to inner obstacles, outer disruptions also occur. Because of the pig chase, Ihalainen and Vatanen have forgotten their horse and

⁷⁴ This interpretation is suggested by Veijo Meri in his short essay on *Tulitikkuja lainaamassa* (Meri 1978, 114) and I consider it fits as a description to the enactment of the scene in *Tulitikkuja lainaamassa eli elämän ihmeellisyyks.*

carriage standing in the street and they hurry out to find them. When they find that the horse has run a way, they take another horse and carriage standing in a courtyard to capture their own horse. They consequently get arrested again and are charged with stealing a horse. However, the man whose horse they “borrow” happens to be a suitor to Kaisa Karhutar, which gives Kaisa a chance to rescue Vatanen and Ihalainen from their dilemma. She persuades this man, called Partanen, to change his story in court and wanting to please Kaisa, Partanen tells the judge that he has, together with Vatanen and Ihalainen, played a joke on the police. Vatanen and Ihalainen were just testing his horse, even at Partanen’s own initiative. The result of Kaisa’s scheme is that Partanen is condemned to jail and Vatanen and Ihalainen walk free.

After the horse stealing matter comes to a happy ending for the friends and they find themselves back at Kaisa’s house, the lovers still do not succeed in getting closer physically. Ilkka Heiskanen as Ihalainen at this point performs a mime in which he tries to make Vatanen get closer to his beloved. Eventually, Ihalainen draws Kaisa and Vatanen to the table, arranges them side by side and sits himself at the end of the table. From this position Kaisa and Vatanen end up kissing in an embrace, the actual initiator seeming to be Kaisa. Their love scene climaxes when they begin to whip pig’s blood after they have butchered the piglet for their supper. As was common in the past agrarian households every part of a butchered animal was used for food, and Kaisa and Vatanen try in turns to prevent the blood from congealing in order to make blood pudding. Through the whipping of the blood, Vatanen’s and Kaisa’s commitment to marriage becomes confirmed on the symbolic level of the performance with a ritualistic deed. At the surface level of the story, the deed has no ritualistic implications and is instead a mundane, practical act, albeit coloured with romantic overtones, the blood whipping being the first shared household task that the lovers perform together.

Thus, the performance showed that the characters of *Tulitikkuja lainaamassa* are both lead and hindered by their feelings. This is contrary to many readings of the novel according to which the characters are depicted as unemotional and thoroughly materialistic. In spite of the romance, the greatest love fever in the relationship of Vatanen and Karhutar has already worn off by the time they approach Hyvärinen’s house. The discussion between them has a very trivial tone:



Photo Ari Ijäs / TTT theatre.

KAISA:

You'd take me to a haystack? It's November. Is this your idea of a nuptial bed?

VATANEN:

Do I have to wait for summer?

(TL/M – H, 88/80.)

In conclusion, the relationships – friendships and marriages – are central, both from the viewpoint of the individual as well as the community. These relationships are basically alliances where shared goals and implicit but more or less established power relations guarantee the stability of the relationship. In the marriages, the women seem to have a great deal of power in the households while the men are more or less withdrawn into their own worlds. In the friendship of Antti Ihalainen and Jussi Vatanen, the latter seems to be the one in command and instigates most of the initiatives while Antti Ihalainen is usually the willing companion. Acting out these relationships and the sometimes stable, sometimes unestablished power relations, is

based on reciprocal collaboration in the actors' work and on the juxtapositions of the various characterizations of the dramatis personae.

3.4 POWER: COMMUNITY AND SOCIETY

The fictive world created by Lassila in his novel *Tulitikkuja lainaamassa* is twofold: first, there is the agrarian countryside, which both for Antti Ihalainen and Jussi Vatanen is the home ground where rules have been internalized and where they know exactly who is who and how to behave, and second, there is the town, where the same logic does not apply and where Ihalainen and Vatanen constantly seem to end up in conflicts and confusion. In this section I will analyse the power relations which form the socio-economic structure of the world that is created in Lassila's novel and in the production Holmberg directed.

Ihalainen's and Vatanen's understanding of power is determined by property and ownership; it is a masters' authority, as Kaisa Kurikka has noted.⁷⁵ They themselves are the owners of their property and thus represent this sort of power, along with their equals Ville Huttunen and the master of Hyvärinen. They are masters, which makes them assume that they should be treated in a certain way by others. The fact that they have their own houses, rye, flax, hay fields, and cows makes them trustworthy and honest in the eyes of their community, since they are self-sufficient. Ihalainen and Vatanen also expect to be treated on the basis of this power position in the town and are badly disappointed when this does not happen.

In the novel *Tulitikkuja lainaamassa*, the village Liperi occurs as the centre of the world. It is the home village for Ihalainen and Vatanen as well as for the tailor Tahvo Kenonen and the widow Kaisa Karhutar, who although seeming to be well accustomed to the life in a town still emphasizes her feelings for her place of origin. The journey takes Ihalainen and Vatanen away from the rural and familiar countryside to the small-town culture with its hierarchies and behaviour codes that they do not recognize. In the production, this division was not as clearly defined by the change of place as in

⁷⁵ Kurikka 2001b, 97.

the novel. The distinction was confused by two things. First, the costume design brings the provincial bourgeoisie into the narration long before the men get to the town, namely in Hyvärinen's house. Second, the change occurs in the production not only as a transition in place but also as a transition in time. Both of these aspects create an association between the fictive world of *Tulitikkuja lainaamassa* and the fictive world of *Harhama*.

It has been said that Maiju Lassila, the author of *Tulitikkuja lainaamassa*, was mainly interested in how language lives within social practice and how a village operates as an entity. Literary scholar Hannes Sihvo argues that Lassila was not fascinated about the trends of his time, such as Carelian romanticism and exploring the local dialects; instead he has described Lassila as an ethnosociologist and sociolinguist.⁷⁶ *Tulitikkuja lainaamassa* fits well with this characterization.

In the fictive world of *Tulitikkuja lainaamassa*, communication seems to have strict limitations. These limitations are, however, not expressed explicitly, but instead appear as obstacles which the characters have to deal with when communicating with each other and which become exposed by the narrator in the novel.

The rules of communication seem to suggest that it is by no means suitable to discuss important matters, like proposals, as such, but instead to inform the other party about the topic of the discussion in round-about yet quite conventionalized ways.⁷⁷ The three proposals which take place in the story provide three variations of the application of the communicative rules and their results in practice.

The first and in fact the most successful of the proposals, is Ihalainen presenting Vatanen's proposal at Hyvärinen's house. Ihalainen starts the discussion by talking about farrowing at a neighbour's called Makkonen. Continuing the topic of breeding, he moves on to explain about the calving of Jussi Vatanen's cow. Thus, the beginning of the discussion intertwines the topics of breeding and the growing wealth of Jussi Vatanen, and by continuing to name Vatanen's possessions and credits, Ihalainen makes the hosts aware of Vatanen's intentions. They reply by treating his spokesman

⁷⁶ Sihvo / Maiju Lassila -päivät Joensuussa 1977, 74. The realistic counterparts to the locations and characters in Lassila's novel have been researched and found in the author's childhood landscapes in Tohmajärvi.

⁷⁷ This is pointed out by Unto Kupiainen. (Kupiainen 1954, 274, 276).

to a meal: the more Ihalainen pays tribute to the wealth of Vatanen, the more food is brought to the table before Ihalainen and the more he is encouraged to eat without hesitation as much as he can. In the end, the proposal is confirmed in a straightforward question – and a straightforward answer to it, but not before it is obvious that there is a mutual understanding of the proposal and the fact that it will receive a positive response (TL, 20-24; TL / M – H, 17-21).

The next act of proposal does not advance as successfully, and it provides an example of a lack of background information which hinders the mutual understanding of the proposal taking place. When Ihalainen and Vatanen hear about Kaisa Karhutar being a widow, they immediately and unanimously start to make overtures to her on behalf on Vatanen. However, Kaisa has not yet at this point heard the news about the death of Vatanen's wife and therefore she does not interpret their talk about Vatanen's wealth in terms of a marriage proposal but just as news from the home region. Hence, she replies in turn with news from the town – which Vatanen interprets as Kaisa, proud of living in a town, rejecting his proposal (TL, 90–95; TL / M – H, 40–43). The whole proposal seems to end quite unfortunately, until Kaisa gets to know about Vatanen's wife's death, when she immediately starts to show a warm interest in Vatanen. This she does by taking tender care of the piglet, posing very matter-of fact questions about Vatanen's household and how he can manage it alone, and by suddenly paying attention to her own appearance, changing her skirt and combing her hair (TL, 95-102. TL / M – H, 43–46). After this, the proposal seems to progress successfully until it is interrupted.

The third variation of the proposals takes place when Kaisa's other suitor, Partanen, proposes to her. In this proposal nothing seems to go in proper order: the suitor has with him a spokesman who knows how the matter should be handled, but the suitor himself interferes in the situation in less than proper ways. He is less than successful in presenting his cause in the conventionally acceptable manner and fails also in interpreting Kaisa's signs of rejection. Kaisa herself fails to interpret Partanen's call as a proposal at the beginning; since Partanen starts the discussion by talking about Kaisa's house and its worth when sold, thus Kaisa assumes he wants to buy it. This would suit Kaisa well, because just a moment ago she had been proposed to by Jussi, although the matter has not yet been properly clinched. In any case, Kaisa encourages

Partanen and his spokesman to proceed but she comes to understand the real topic of the visit only at the point where Partanen starts to explain the workload which the mistress of his household would have to take care of. This turn in the discussion causes trouble for Partanen's spokesman because in all its honesty, Partanen's merciless listing of the hard work breaks the conventions of a proposal act; in a proposal one is supposed to parade oneself as well as one's household. By the time Kaisa understands the real topic of the discussion they have been having, her impolite and insensitive suitor is already about to drop the question. A straightforward refusal is obviously out of question, hence Kaisa starts to delay the course of the discussion. Her reply can be interpreted from her actions, which do not appear encouraging: she starts to wipe the floor, complaining that the piglet has dirtied it and clears her throat because, she says, a cockroach has got stuck in it. Compared to the response to Jussi, these responses to Partanen can hardly be interpreted as positive (TL, 144-152).

In all three acts of proposal the conventions of the procedure are highlighted, talk about feelings not being part of them. Instead, the proper procedure is loaded with meaningful deeds, both linguistic and physical, and both equally important to be given a correct interpretation. The recognition of the proposal is dependent on the shared knowledge about the favourable circumstances, misinterpreting being easy if there is no mutual understanding of what is taking place. Parading one's wealth is, however, quite an obvious sign of a proposal because otherwise one is rather supposed to underrate oneself rather than brag and Vatanen's proposal to Kaisa Karhutar is indeed an amusing combination of downplaying and vaunting. The response to a proposal seems to be deeds rather than words – before clicking the deal.

In addition to the conventionality of the speech in certain situations, the dialogue in *Tulitikkuja lainaamassa* emphasises the people's need to connect with other people and the importance of their networks. In the rural environment of the story, people are firmly and inseparably connected to each other, and to their farms, actions and property. This is also reflected in the way the characters express themselves in the dialogue. For instance, defining one's age regularly occurs in relation to one's peers: age is more like being of the same approximate age as someone else than numerical

information (TL, 4-5, 142).⁷⁸ Networks also establish people's dependency on each other and the characters themselves seem to be very conscious of the importance of belonging to networks.⁷⁹ This is illustrated, for example, in the discussion between the tailor Kenonen and a man called Pirhonen, with whom he has a conversation in the first scene of the play, which happens in a neighbouring village. Kenonen is telling about his old loves and asks Pirhonen whether he knows the Matikainen girl. Pirhonen answers: "Yes, I know her" (TL/M, 5), but he immediately asks: "Is she also from Liperi?" which of course makes it clear that he probably doesn't know the girl in question at all (TL, 27; TL/ M – H, 8). This understanding was also suggested in the production by the assertive tone of the actor playing Pirhonen (TLEI, video).⁸⁰

The importance of networks is not limited to a feature of the rural people's way of life, as some of the authorities in Joensuu highlight their networks.⁸¹ The police officer carries new boots in his hands and tells that he has bought them from Jussi Kokko and is next going to buy some cloth for trousers (TL/M, 31; TL/H-M 38/35). This happens twice. The first time is at the end of the scene, where Ihalainen and Vatanen are for the first time apprehended by the police force of the town. At this instance, Ihalainen and Vatanen are his listeners, and so form a kind of audience for this introduction. The

⁷⁸ At the beginning of the novel, Vatanen is said to be of the same age as old Voutilainen from Jouhkola, who will be in his sixties from Candlemas (TL, 5). Ihalainen, in turn, is said to be six months younger than Vatanen (TL, 7).

⁷⁹ A good example of the significance of networks is the number of different characters in Lassila's novel counted by Veijo Meri: according to his calculations, there are 39 characters whose actions are followed in the story, and 139 characters are mentioned by name in different connections. The narrator of the novel constructs the originality of the story in a humorous light by mentioning, among others, Jussi Kinnunen, who fixed the windows of the house of Kotilainen (TL, 25), Heikki Sikanen from Hammaslahti, who has lost the pig that Ihalainen and Vatanen chased in Joensuu (TL, 74), and Ristiina Vanhapiha, who is buried besides Vatanen's late wife Loviisa (TL, 95). In addition to named individuals, there are unindividualized groups in the story, like the cargo men who help in the moving of Anna Liisa and Kenonen (TL, 180), and the six orphan grandchildren who are taken care by the Hyvärinen family (TL, 19). The novel consists so largely of dialogue that it has inspired some speculation whether Lassila might have first intended it to be a play (Erho 1957, 53, 60, 64).

⁸⁰ In the novel Pirhonen first answers: "I think I'd know her if I'd happen to..." but he immediately asks: "Is she also from Liperi?" (TL, 27). In the adaptation, his first reaction is sharpened to the more assertive: "Yes, I know her" (TL/M, 5).

⁸¹ The novel announces both the family and the present relations of the police officers, like the fact that police commissioner Tahvanainen is the eldest son of merchant Tahvanainen and has himself also been arrested several times (TL, 114), and that the new boots of the police officer have been bought from Jussi Kokko and the next purchase is cloth for new trousers (TL, 112). In the play adaptations, these features have often been omitted as being the notions of the narrator and not the information delivered in the communication between the characters, but in Meri's and Holmberg's adaptation some of it has been included.

second time is in one of the transitions when the policeman with his boots briefly appears in some other flash-back images. Jussi Kokko is one of several characters who are only briefly mentioned in the novel – and one of the few who is included in the dialogue of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. Through the discourse which consists of presenting one's social contacts, the police officer becomes a kind of intermediary character who is connected to both world views: to the official urban view, where people are expected to introduce themselves and their affairs straight away, and to the rustic view, where the essence of the people and of matters consists of relations to the encircling people and matters and whose affairs are unearthed only little by little by offering and collecting pieces of information.

While the police officer in the town is partly connected to the rural culture through his discourse of social networks, the Hyvärinen family is his counterpart in the rural surroundings: through their appearance and activities they are connected to the more urban bourgeois culture. In Lassila's novel, the house of Hyvärinen is said to be wealthy, but it undoubtedly belongs to the same cultural sphere with Ihalainen and Vatanen. However, in the production the costume design locates the family clearly in the bourgeoisie middle-class, breaking thus the dual communication system of the novel's world. The high point of the bourgeois culture is Anna Kaisa Hyvärinen, the maiden first proposed for Jussi Vatanen. Instead of the spinster daughter of a rustic neighbour as in Lassila's novel, the production's character Anna Kaisa – with her white lace gown and cello playing – was associated more with the fictive world of *Harhama* than to *Tulitikkuja lainaamassa*. At the beginning of *Harhama*, the main character is about to marry a young and attractive bourgeois girl, Magda, but all of a sudden wants to cancel the wedding. To avoid the scandal the wedding is conducted, but Harhama abandons his wife immediately after the ceremony. In *Harhama* Magda plays the piano before her wedding; Anna Kaisa's instrument is the cello. Magda in *Harhama* has been considered a fictive equivalent to author Algot Untola's own fiancée, Therese Marie Küstring, whom he married in St. Petersburg – and abandoned immediately after the wedding.⁸² This makes the bourgeois Anna Kaisa Hyvärinen a

⁸² Lindsten 1977, 62–63.



Photo Ari Ijäs / TTT theatre.

biographical reference to Untola himself for those who are familiar with the narratives of his colourful biography.

Kaisa Kurikka associates the novel *Harhama* with decadent literature and considers it to be the culmination point of this trend in Finland.⁸³ According to Kurikka, the basic state of decadence is an intermediary state, a completely crumbling world where the old is abandoned and the new has not yet been created to replace the old. The intermediary state includes a yearning for ideal endlessness, but it is undone all the time and it also cancels itself.⁸⁴ This intermediary state and description of total chaos are fundamental features of *Harhama*. The novel takes place first in St. Petersburg, which represents modernity, and second in its opposite, pre-modern and agrarian Finland. These places are connected through the character of Harhama.⁸⁵

Interweaving *Harhama* into *Tulitikkuja lainaamassa* also locates the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* in an intermediary state between the new world and the old – still agrarian – world. Much of this transitionality is located in the Hyvärinen family. In addition to the confusion of the binary between the rural and the provincial, members of the family play their part in a change that emerges in the socio-economic system. The marriage that is at the end formed between Anna-Kaisa Hyvärinen, a daughter of a middle-class inventor, and the tailor Tahvo Kenonen, a travelling landless artisan, creates a progressive path through which people transfer from the declining agrarian culture to the emerging technological society. As the old Hyvärinen of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* acquires his character and lines from Maiju Lassila's play *Ikiliikkuja*, the character creates a bridge between the agrarian authority of the masters to the modern and urbanizing way of life. Originally, the fictive world in Lassila's play *Ikiliikkuja* is almost as agrarian as the environment in *Tulitikkuja lainaamassa*, but the main characters in it are driven by an orientation towards modern urbanization and industrialization. The protagonists of the play, father Hapatus and his son Nisse, regard themselves as inventors and occupy themselves with attempts to invent a perpetual motion machine, whose inventor will be rewarded in the capital city Helsinki. They are motivated by the reward money

⁸³ Kurikka 1998, 128, 137.

⁸⁴ Kurikka 1998, 134.

⁸⁵ Kurikka 1998, 134.

promised for the invention and with the money they plan to expand the professional activity of Hapatus's hand tool workshop to a factory-like scale. Thus, in *Ikiliikkuja* there is the pursuit to move from pre-modern agrarian society towards modern industrialism. The lines have shifted from the agrarianism of Old Hyvärinen to the brave new technological world of Hapatus's son Nisse. This new world is fascinated by either inventing new devices or by the profits gained by inventions.

When Anna Kaisa Hyvärinen and Tahvo Kenonen form a couple at the end of the production, namely when a man without ties to land and former traditions becomes a son-in-law to a wealthy middle-class inventor, a new era begins, an era that brings people to the present state. This is emphasized by the final song, a piece called *Kun Suomi putos puusta* (*When Finland fell from a tree*). The lyrics of the song (see Appendix) describe the rapid change of Finnish society: "One leg in the barn, another one at the tennis court. One hand on an udder, another one on remote."⁸⁶ The name of the song is handwritten as a subtitle on the cover page of the manuscript (TL/M – H, 1). In the final naming of the production it was replaced by *Elämän ihmeellisyys* "the strangeness of life", which was the name Maiju Lassila / Algot Untola first intended as the name of his novel.⁸⁷

At the end of the production, Antti Ihalainen – as well as Jussi Vatanen – retires in the background and other kinds of people replace him – with other kinds of values and another world order. The ending of Ihalainen's journey also means the withdrawal of the social class and society he represents. In the final scene, rustic agrarian Finland yields to middle-class technological society.

⁸⁶ The translation of the lyrics is cited from a web page <http://lyricstranslate.com/en/kun-suomi-putos-puusta-when-finland-fell-tree.html>, quoted 27.6.2017.

⁸⁷ Kurikka 2001a, xii.



Photo Ari Ijäs / TTT theatre.

Power in its different forms is a central theme in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. The production shows Ihalainen and Vatanen as both belonging to the rulers in their community as well as being subjects to governmental power. They are explicitly exposed to this power in their encounters with the authorities. Their loyalty is, however, very reluctant; they do not approve of the authorities licensed power to control and punish them, thus denying the very right of government to have power over them.⁸⁸ This reluctance is not tolerated by the authorities. In the novel, the assistant police commissioner, who questions Vatanen and Ihalainen, threatens the men by saying: “If you don’t obey, I’ll hang you!” to which Vatanen defiantly answers: “Just do it!” (TL, 163). In the production, this threat is magnified by the armed soldiers who participated in the scenes. During their first arresting, Ihalainen and Vatanen were taken before the police commissioner accompanied by drum beating, evoking a situation where prisoners sentenced to death are marched in front

⁸⁸ Literary scholar Irma Perttula has interpreted this as a carnivalesque feature according to the theorization of Mikhail Bakhtin. (Perttula 1988, 79). Before Perttula, Lassila’s anti-idealism and some kind of ‘kinship’ with Cervantes has been pointed out by Aatos Ojala (“Maiju Lassilan koomiset intentiot”, 1969) referred to in Perttula 1988, 76.

of a firing squad. The second time they were taken to be questioned by the police commissioner, they were guarded and threatened by four men in soldiers' uniforms who form a line in front of them and aimed their rifles at Ihalainen and Vatanen. Thus, on the first occasion an auditory image signalling an execution situation was presented, whereas on the second occasion a visual image was formed. Nonetheless, Ihalainen and Vatanen refused to submit to this threat. Vatanen's attitude towards the soldiers was passive, but Ihalainen became defiant; he shook his fist at the soldiers and aimed at them with an imaginary gun. After a while, the soldiers left and Ihalainen celebrated with victory marks. Audiences who knew Algot Untola's biography and about his death sentence during the Finnish Civil War – or those who had read about it in the programme of the production – would have seen here again a reference to the author of the novel.

Vatanen and Ihalainen were also presented as users of violence, the object of their violent behaviour being the tailor Tahvo Kenonen. Like governmental violence, this private violence was also magnified in the production. In the novel, the encounter takes place much more peacefully and the bullying committed by Ihalainen and Vatanen is merely oral. The novel says that seeing Tahvo Kenonen annoys both men because of old loves, and therefore they mock Kenonen for going on foot and for his lack of property (TL, 40-41). Actual violence has been added in the adaptation. The manuscript lists the violence, including punching, pushing and tearing (TL/M – H, 30-31/28-29). Because the real batterer of the production was mainly Ihalainen, which turned the respective roles of Ihalainen and Vatanen around as Ihalainen was the initiator while Vatanen took the role of an assistant and inciter, this emphasized the old rivalry in courting Anna Liisa as the cause of the bullying.

When attacked Kenonen does not even try to defend himself. His inability to fight back is taken as a signifier of failure in performing gender by Ihalainen and Vatanen. After Kenonen has left, Vatanen states: "He doesn't know how to resist, no matter how much we teach him. We already smacked him about when we were kids, but he's too scared to even run away. He should dress in a skirt." (TL/M – H, 32/29). In addition to Vatanen, Ihalainen and Kenonen, Ville Huttunen and the cargo men also participated in the situation. They did not take part in the action but were keen on following the events and encouraged the batterers. The institutional nature of the

violence directed at Kenonen was emphasized through communality. Violence was also shown as essentially belonging to culturally acceptable masculinity. Thus, justified by their master authority, Antti Ihalainen and Jussi Vatanen assault Tahvo Kenonen, a landless nomadic artisan who is not among the representatives of master authority. The assault, which is only an amusement along with drinking to Antti Ihalainen and Jussi Vatanen, is however to both them and Kenonen an action which reflects social position and gender performance.



Photo Ari Ijäs / TTT theatre.

This kind of violent suppression is generally not directed towards women in the production. Thus, gender as such is not a reason for a subservient position in the society of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. Instead, one's socioeconomic status and performing male gender defectively determine one's place in the hierarchy. Vatanen's anxiety to sustain his authority over the maid Kristiina in the sauna scene shows some tension in the gender relationships, as well as Antti Ihalainen's anger towards Anna Liisa at the end of the production. In general,

however, marital relationships seem to provide a range of possibilities in terms of power relations, though the social hierarchy according to ownership is determinate in its nature.

The crossing of gender and socioeconomic position is shown in the first scene after the prologue. In this scene, tailor Kenonen is about to leave Kotilainen's house when Pirhonen enters the house with his swarm of children and begs Kenonen to sew clothes for his son.⁸⁹ In this scene Tahvo Kenonen reveals his old love to Anna Liisa Ihalainen. He wanted to marry her and according to Tahvo, she also wanted to marry him, but this was prevented by Anna Liisa's father, who wanted her to marry Antti Ihalainen because he is a farm owner. Since Kenonen has expressed his interest in marriage, Pirhonen takes heed of this and arranges his children so that the eldest daughter is put on show. He orders the girl to give the little boy in her lap to her sister, places the other children around a bench and makes his eldest daughter walk back and forth on the bench. When Kenonen returns to the room he notices the scene arranged for him and asks Pirhonen: "How many children do you, Pirhonen, have?" During the following dialogue Kenonen looks at the girl walking on the bench carefully from head to toe.

PIRHONEN:

I'd say about half a dozen. (Counts.) That's five, and then this one, whom I'd be loath to call a child any more.

KENONEN:

Quite a fetching girl you have there.

PIRHONEN:

I didn't send her to work as a maid, for I rather thought she'd soon end up married.

KENONEN:

She'll find takers, a girl like that.

PIRHONEN:

⁸⁹ In Meri's adaptation from the 1970's the different value of girls and boys is emphasized: a parenthesis describes the baby boy as well dressed while the girls are dressed in rags. In Holmberg's adaptation this is not repeated nor put on the stage in the production of *Tulitikkua lainaamassa eli elämän ihmeellisyys*. This issue will be further discussed in Chapter 4.

Well, young men have become scarce, they've all left for America.
I'm surprised Kenonen hasn't married. Have you even considered it?
KENONEN:
Don't say he hasn't wanted to. Tahvo has wanted, and Tahvo has
been wanted, but Tahvo is still Tahvo.
(TL/M – H, 8/7).

The dialogue that ends the scene specifies the viewpoint:

KENONEN:
No! How will you split your inheritance, Pirhonen, when you have
so many children, and you give everything to the boy, and would
leave the girls nothing?
PIRHONEN: (Upset.) I don't have a clue.
(TL/M – H, 11/10).

After Kenonen has left, Kaisa Kotilainen and Pirhonen have the following dialogue to
crystallize the motivation and obstacles in the life of Tahvo Kenonen:

KAISA KOTILAINEN:
Why does that Kenonen wander from parish to parish, sew and drink?
PIRHONEN:
For not getting Ihalainen's woman.
KAISA KOTILAINEN:
Why didn't he?
PIRHONEN:
For want of money.
(TL/M – H, 12/10).



Photo Ari Ijäs / TTT theatre.

Interweaving some aspects from *Harhama* together with *Tulitikkuja lainaamassa* to create *Tulitikkuja lainaamassa eli elämän ihmeellisyys* influences not only the character Antti Ihalainen and its position but also the society that is being depicted. While *Tulitikkuja lainaamassa* takes place in an agrarian society and is built on dichotomies of rural/provincial and familiar/strange, *Harhama* and the third source text, *Ikiliikkuja*, transforms the story into a society in process of modernization – on its way from an agrarian to a technological society, where the old binaries and hierarchies are on their way out and new ones are emerging. The landowners are losing their position at the top of the hierarchy and instead success is based on the union of transient craftsmanship, technological innovations and investment capital.

As section 3.2. showed, human relationships – and most of all marital relationships – are a central theme in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. This section (3.4.) has discussed the socioeconomic hierarchies and power relations as an equally important theme of the production, and how they have been presented in the dialogue as well as in the action and in scenic images. The superior socioeconomic position of the central characters, Antti Ihalainen and Jussi Vatanen, in comparison to the landless

craftsman Tahvo Kenonen – whose gender performance is also questioned in spite of his success with women – is expressed in the form of dialogue and physical action in the scene where Ihalainen and Vatanen bully Kenonen on the road. Ihalainen and Vatanen themselves become the objects of disciplinary action of the authorities in the town of Joensuu. Both these hierarchies and their manifestations occur in the public sphere, which also mainly appears as a male sphere. There is one exception, however. The widow Kaisa Karhutar participates in the court proceedings of the second legal issue of Antti Ihalainen and Jussi Vatanen, where she is heard as a witness who knows both the accused, Ihalainen and Vatanen, and the victim, Partanen, whose horse Ihalainen and Vatanen have taken. In fact, it is Kaisa who plots and presents the scene to mislead the police and relieve Ihalainen and Vatanen of the charges. As shown in section 3.3., within the domestic sphere and in the relationships between spouses the dominant position varies, yet women do not gain ground in the public sphere – nor show any initiative for it – except for Kaisa Karhutar.

Throughout the depiction of all these relationalities, a strong emphasis is laid on communication – both its failures and successes – and especially on the enormous amount of effort and determination it takes. No less important is the relevance of contextual knowledge and shared understanding about the situation as the mutual ground on which the possibility for comprehension lies.

3.5 THE ENVIRONMENT: STYLE AND ERA

Like the socioeconomic world hosting the beings of Antti Ihalainen and Jussi Vatanen, the environment in which they dwell and travel is divided into two: the familiar and the foreign. In this section I will concentrate on the discussion of the environment and surroundings where the story of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* situates its characters.⁹⁰ Mainly this directs my observations to concern the

⁹⁰ One important feature in defining the tone of the production was the costume design made by Ritva Sarlund. In addition to Ihalainen's and Vatanen's suits that were changed from brown to black towards the end of the play and their bowler hats, the costumes of many female characters also operated more to detach them from the societal environment and create disparity rather than cohesion in the narrative. I have already mentioned Anna Kaisa Hyvärinen's lace gown which attaches her

scenography and the light and sound design as well as the representations produced by them. Particularly, I will consider the concrete means of the artistic style in which the depiction of the environment is created, which will be analysed in terms of modernist and postmodernist features. This will shift the discussion away from the world depicted and instead functions to identify the position of the production in the theatrical tradition.

Theatre scholar Arnold Aronson describes scenography as “an art of time, motion, action *and* space” (italics in the original). His description communicates with literary critic W. J. T. Mitchell’s comparison between poetry and painting, the first being “an art of time, motion and action” and the latter “an art of space, stasis and arrested action”. According to Aronson, scenography amalgamates these two together.⁹¹ The presence of all four aspects – time, motion, action and space – was well epitomized in the scenography of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*.

The first observation to be made was the remarkable amount of space the big stage provided for the performance. Noteworthy also was the use of elaborated theatre techniques, which kept the elements moving to form one view after another. The novel *Tulitikkuja lainaamassa* is a travel story about its central characters but it also follows the stories of those who were left at home. Following the happenings from the viewpoints of several characters takes the story to various sites – to several points of departure and varying destinations at different stages of the journey. These were also manifested in the stage design of the production.

In terms of style, the scenography of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* can in general be identified to mainly represent 20th-century modernism. Aronson defines the 20th-century ideology according to French philosopher Michel Foucault, who claimed that while the 19th century was fascinated with history, and

rather to Harhama’s borgeousie than to the agrarian community of Tulitikkuja lainaamassa. In addition to that, also Kaisa Kotilainen with whom Tahvo Kenonen stays before leaving for his home village, is dressed in a way that distances her from the sociography of rural Finland. She wears a black sleeveless dress with a tight-fitting upper part and wide hem with colourful ornaments and black Victorian-style boots. Actor Teija Auvinen’s short hair was combed into a wet-look style. This appearance gave a slightly but not precisely defined exotic touch to the scene, hinting that Kenonen’s sewing trips had indeed taken him away from his home village.

⁹¹ Aronson 2005, 5. Aronson refers to W. J. T. Mitchell in *Iconology: Image, Text, Ideology* (1987), 48.

thus with time, the 20th century was the epoch of space.⁹² This means, according to Foucault, “the epoch of simultaneity [...] the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed”.⁹³ Aronson also describes the modern stage as “identified as a stage or as a space for acting”.⁹⁴ It does not pretend to be any other space than itself and in cases where the spaces in the story need specific identification this is provided “through dialogue, action, reference, or through suggestive rather than explicit scenery”.⁹⁵

These characteristics were recognizable in the set design of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. Usually places became recognizable by the characters’ way of inhabiting the space rather than by any signifying features the set provided. In general, it was quite obvious who was the governor – or governess – of the space, as discussed earlier in section 3.2. Sometimes

uneasiness was also significant; for instance, when Ihalainen and Vatanen were freed from jail in Joensuu, the street scenery was composed of a group of children gathering on the stage and hanging out washing to dry. Meanwhile Antti and Jussi sit on a bench looking timid as though they were in an unfamiliar, possibly not quite safe place. The group of haulers usually signified that a site was public in nature. On one occasion, though, namely the scene where Kaisa Karhutar served coffee to Ihalainen and Vatanen, the haulers were there to stress the tensions with which the situation was loaded when the highly private feelings, Vatanen’s love for Kaisa, were on the verge of becoming public.

The aspects of simultaneity and juxtaposition of the modern stage occurred in the scenography of *Tulitikkuja lainaamassa eli elämän ihmellisyys* as the fluidity that arose out of the spaces which sometime opened from within each other and sometime fused together. This influenced the structure of the whole performance. The periaktos on the rotating centre stage provided the running transitions and made the sense of movement and the flow of the events and time the most apparent overall features of the production.

⁹² Aronson 2005, 107.

⁹³ Foucault: *The Order of Things* (2002), 22, quoted in Aronson 2005, 107.

⁹⁴ Aronson 2005, 16.

⁹⁵ Aronson 2005, 17.

Fredrick Jameson names an identifiable personal style of an artist to be one of the key characteristics that define modernism. According to Jameson:

the modernist aesthetic is in some way organically linked to the conception of a unique self and private identity, a unique personality and individual, which can be expected to generate its own unique vision of the world and to forge its own unique, unmistakable style.⁹⁶

The claim about a recognizable fingerprint applies to the scenographer of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, Tiina Makkonen, as well as to the director Kalle Holmberg.⁹⁷ Tiina Makkonen (1952–2010) was a renowned scenographer who also created installations. In the 1980's she worked especially in so-called found spaces outside theatre houses, but she was also occupied with the problematics of the big stage, as in the case of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. In her comprehensive works her particular ambition was to give expression to the time perspective, to make time visible. She also aimed at depicting the inner life of the characters through the set design. She used both coating and scraping to give “a kind of soul” to the space and “to make the walls talk”, as she herself expressed it.⁹⁸

There was also another overall characteristic which can be regarded as a distinctive feature of modernism: the relationship between the stage design and the story being told was strongly metaphorical. Aronson writes about the metaphoric nature of modern stage design and about its ability to make the set a dominant element on the stage, “setting the whole tone and shaping the interpretation of the script as well as determining the rhythm and movement of the performers”.⁹⁹ The set of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was clearly that kind of dominant element and its influence on what kind of movement was performed and what its effect and weight was in the production was essential.

⁹⁶ Jameson 1988, 17, quoted in Aronson 2005, 14.

⁹⁷ *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was the third co-operation of director Kalle Holmberg and scenographer Tiina Makkonen. Their earlier productions together were *Richard III* (1997) and *Kun summa petti* (2000), both at the Finnish National Theatre.

⁹⁸ Reitala 2005, 100–107.

⁹⁹ Aronson 2005, 17.

The set of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* provided a metaphor which crystallized what the production was about – in several ways. As a quite concrete and immediate association, the constantly moving and technically elaborated set formed a representation of the technological development and its larger context, the socioeconomic transition taking place in the community described in the story. When the periaktos continued to move throughout the monologue in which old Hyvärinen explained about the history of inventions and pondered on the possibility of a perpetual motion machine, the theatrical mechanics simultaneously provided an image of his topic.

On a larger scale, throughout the course of the performance, the set was continuously changing its appearance, creating an image of travelling which, ultimately, came to signify the path of life towards death. At best this was represented by some transitions from one scene to another. Essentially, some of these transitions became noteworthy scenes in themselves, presenting in condensed mode the personal experience of transitions both in time and in space as experienced by the main character Antti Ihalainen.

A long multistage transition which updated the narratives and situations of the characters meanwhile taking Ihalainen and Vatanen back home again and transferring the events from Joensuu back to Liperi. As the marriage of Kaisa Karhutar and Jussi Vatanen became clear and the trio of Kaisa, Jussi and Antti got the pig butchered, Ihalainen left the company and Kaisa Karhutar and Jussi Vatanen prepared to take a nap after they had finished whipping the pig's blood. The stage was darkened, the periaktos started to turn and through the gaps of the wall boards shined a white light. The music rose; tunes by Sibelius and a growling guttural song intertwined and partly merged together. The periaktos started turning and showed short glimpses of the situations where other characters, left behind in the story earlier, reappeared: Partanen, the man whose horse Vatanen and Ihalainen took in Joensuu protested his innocence and complained about being put in prison for stealing his own horse. The police officer again showed his boots and explained: "I bought these from Jussi Kokko." One of the periaktos' doors was opened and in the completely dark doorway appeared a bright white light and Ihalainen-Harhama swung into it. The echoed lines of Harhama were heard from the loudspeakers. Anna Kaisa Hyvärinen walked across

the stage with a book in her hand; the double doors of the periaktos were suddenly opened wide and then immediately closed. As the periaktos turned, it revealed children turning a skipping a rope with Kenonen jumping it in a bluish light accompanied by Irish music. Kenonen soon sat down for a while on the bench on the left side and the maid Ristiina walked past him and, seeing him, lightly touched the scarf covering her hair, a gesture that made him follow her. They left simultaneously but exited through different doors. The periaktos continued to turn, and when it was in a position where the winter scenery faced the auditorium, Anna Liisa Ihalainen entered from an open door in a medium strong backlight. This marked the beginning of the scene where Anna Liisa Ihalainen and Maija Liisa Kananen receive the false news about the death of Antti Ihalainen and Tahvo Kenonen entered the house with his matchbox and the aim of proposing marriage to Anna Liisa.

The ending of the performance was also a kind of transition or a longish chain of transitions as the different threads of the storylines were tied together: Ihalainen has got his wife back from Kenonen, Kenonen is now a son-in-law at Hyvärinen's house, and Anna Liisa has the borrowed box of matches which contains a single burned match. Ihalainen is still full of rage and axe in hand threatens to chop down the pine tree which he has saved for his coffin. The situation was calmed down by Jussi Vatanen, who entered through the side door and said: "I wonder how Partanen of Mulo is doing on the gentle straws of the Joensuu holding cell?" (TL/ M – H, 85). Antti Ihalainen sets the axe on the ground, handle up, and takes on the role of narrator: "Kenonen finally stayed in the house of Hyvärinen and married Anna Kaisa. The marriage was a happy one, and their heirs still live in the house of Kyttymäki"¹⁰⁰ (TL/ M – H, 85). He places his bowler hat on top of the axe handle, the opening bars of the final song are heard, and snow starts falling slowly. The others leave the stage and Anna Kaisa starts to sing *Kun Suomi putos puusta*, a Finnish rock classic from the 1990's. A girl playing a violin comes beside the right wall and the other characters gather on stage and join the chorus: "A bog, hoe and Jussi"¹⁰¹ The lighting is

¹⁰⁰ In the manuscript, the line is to be said by *Heavenly voice*. On the stage this was realized by the actor Ilkka Heiskanen using a squeaky voice, connoting Ihalainen at a very old age looking back on his life, as suggested in section 3.2.

¹⁰¹ At this point, the lyrics of the song refer to the first sentences of a Finnish classic, the novel *Täällä Pohjantähden alla* (*Under the North Star*, 1959–1959–1962).

formed of sharp blue sidelights. During the final chorus, the crowd tightens and forms a unified group. As the last sound, the calling of a cuckoo is heard.

The ending fused together the two scales in the story: the scale of the individual life experience and the inevitable progress of the community. The cuckoo signified the former, alluding to an old folkloristic belief that the number of cuckoo calls predicts how many years one still has to live. The larger, communal scale of the final song which describes how suddenly Finnish society has moved from the agrarian way of life to urban techno-culture. Linking these different scales to each other happens through spatial relations: the masters of the old world, the landowners, step aside and leave the front stage to the young ones, first of all to the young and wealthy woman, Hyvärinen's daughter.

Although the overall style of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* can be mainly characterized as modern, the production also had some postmodern features. The use of older art works as material for the design in the form of quotations was one of them.¹⁰² The paintings by Hugo Simberg, Eero Järnefelt, Hjalmar Munsterhjelm and Viktor Westerholm as part of the stage design were obvious quotations, thus corresponding to the way the literary material was treated in the adaptation. As such they pointed to postmodern ways of creating a collage by combining references to different periods and styles and forming "a referential network within the mind of the viewer that extends beyond the immediately apparent world of the play," as Aronson characterizes the communicative principle of postmodernism.¹⁰³

Another feature pointing to postmodernism is the embedding of contradictory and incongruous elements in order to disrupt the storytelling. Aronson links this with the theoretical framework provided by Bertolt Brecht and his "Verfremdungs-Effekt".¹⁰⁴ In an essay about Pieter Brughel the Elder, Brecht pays attention to the Flemish painter's way of working with contradictions and combining together incongruous elements in order to reinforce the themes in his paintings. Brecht points out that

¹⁰² Aronson credits John Cage for the idea of quoting "past art in a collagelike framework". Aronson 2005, 24.

¹⁰³ Aronson 2005, 18.

¹⁰⁴ Aronson 2005, 22.

Brughel never lets the contrasts merge into each other, and hence manages to create a simultaneous variety of atmospheres instead of just one.¹⁰⁵

Some incongruous elements can also be recognized in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. The most notable of them was the scene which started the second half after the intermission. It showed Kaisa Karhutar's suitor, Partanen, with his spokesman on their way to Joensuu. Unlike in the novel, Partanen in the stage adaptation arrives at Joensuu by water. The scene became an elevated moment with the dignified presence of the suitor, classical music and fascinating reflections of the water created by the lighting. This mode of travelling, however, defies the logic of the story, for logically Partanen should arrive on his horse, which some scenes later becomes a central matter of dispute when Antti Ihalainen and Jussi Vatanen take it without permission and are charged with stealing. However, there may be associative if not logical explanations for the boat trip of Partanen and his spokesman. First, it created an association to the small but rather significant detail, namely the previously mentioned rumour about the gentlemen who drowned in a sailing accident in Joensuu. The news about the sailing accident generate another confusing rumour about Ihalainen and Vatanen having drowned on their journey to America. This leads Anna Liisa to consider herself a widow and this in turn enables her to get involved with Tahvo Kenonen. Hence introducing the water element into the production was justified within the associative networks of the story. Furthermore, it also connected with the site. The name of the town Joensuu, which is in Eastern Finland, means "The Mouth of the River" and the river does indeed give the specific characteristic of dividing the town in two. In Lassila's novel, the town is not actually at all referred to as Joensuu, instead all the characters talk about "The Rivers".

More incongruities can be found in the details of the production. Often, the characters entered the stage in a stylized way, which did not refer to a consistent real-life situation, but instead, created contradictions with the situations with which they were linked, suggesting an alternative space or situation than the one being performed in the scene itself. Some of these situations seemed to evoke Michel Foucault's concept of heterotopia, which has become popular in postmodern discussions about

¹⁰⁵ Brecht 1964, 157, quoted in Aronson 2005, 22–23.

space. Foucault defines heterotopias in juxtaposition with utopias. While utopias are ideal but unreal spaces, improved formations of the existing society, thus non-existing sites, heterotopias are real and existing spaces within the society, creating alternatives and challenges for the everyday sites. They are “like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other sites that can be found within the culture, are simultaneously represented, contested, and inverted.”¹⁰⁶

This kind of heterotopic space was created, for instance, when Antti Ihalainen and Jussi Vatanen were in the middle of their travel preparations in Vatanen’s courtyard. First Ville Huttunen and soon after him Tahvo Kenonen both appear in the courtyard. Huttunen entered through a door, Kenonen was revealed eavesdropping behind another door, falling onto the stage when Ihalainen suddenly opened it. Yet, both the mimetic space where Antti Ihalainen and Jussi Vatanen were and the diegetic space from where Ville Huttunen and Tahvo Kenonen arrived, were outdoor spaces, so there was no logic in having a door between them. The entrance thus suggested an alternative space than the rest of the scene. This alternative played with the possibility of guarding the private sphere from the curiosity of others, a privacy that is not common in the fictive world depicted. There especially marital relations are to a large extent an issue of the community rather than a private and personal matter.

Another instance of heterotopia was when Jussi Vatanen and Antti Ihalainen parted after meeting on the road and Antti Ihalainen agreed to be Jussi’s spokesperson. Antti Ihalainen left Jussi to go to Hyvärinen’s house. Hence actor Ilkka Heiskanen left the stage. Meanwhile, Esko Roine remained on the stage and opened one of the doors on the periaktos wall. The opened door revealed Hugo Simberg’s most famous painting, *Frost*, in front of which Roine stopped for a short time his back turned towards the audience. This created an image which reminded us first, of the original nature of the painting as a piece of art and second, of customary behaviour in an art exhibition. Beside this, the audience saw old Hyvärinen sitting by a table in the door opening explaining the inventions of Newton and Watt to Ihalainen, who had appeared in front

¹⁰⁶ Foucault 1986, 24.

of him. Thus, half of the stage carried the story ahead while the other half called attention to its nature as a piece of spatial and visual art.

Theatre is one of the examples of heterotopic institutions discussed by Michel Foucault and so is an art museum. Using the image of an art exhibition as an anomaly within a theatre production juxtaposes these two artforms and creates a metalevel, self-reflective identification of a theatre performance as something that puts on display and calls attention to issues that somewhere else are faced as real-life experiences. What does Jussi Vatanen see when he looks at the painting? Hugo Simberg's *Frost* is a symbolist painting that represents a personified, human-like figure as a phenomenon of nature which is very influential in a yeoman's life. Frost can in certain situations ruin a whole crop and cause a serious famine. Art historian Riikka Stewen interprets that the Simberg's gentle portrayal makes frost a victim of its own destructive force. The creature sitting on a shock of rye is transparent and naked, which shows it defenceless and even touching.¹⁰⁷ When Vatanen stops to look at Simberg's painting *Frost*, the moment distances the character from his immediate milieu. The distance between this particular yeoman and the feared and familiar threat in a peasants' life can be created on the one hand, by means of art, as happens in the image on the stage but also, on the other hand, by the combination of wealth and age which is the case in the fictive life of the character Jussi Vatanen. His wealth is a constant topic in the dialogue brought up by several characters, not least by Vatanen himself. In the novel it is, however, also explained that in Vatanen's youth the farm he inherited was dilapidated and he had to marry his wife Loviisa for her money rather than Kaisa Karhutar with whom he was in love. So, this wealth which enables his safe distance to this threat of agrarian poverty, Vatanen has gained only through personal sacrifice and aging. Due to these two distancing factors, Jussi Vatanen is in a position to set himself safely in front of this threat to a yeoman as an outsider whom the danger does not concern.

The paintings and fragments of paintings by Simberg were very easily recognizable and identifiable because of Simberg's unmistakable style. The landscape paintings by Järnefelt, Munsterhjelm and Westerholm were not as easily identifiable.

¹⁰⁷ Stewen 1989, 17.

The painters and the paintings were not quite as widely known, and the recognizability of the paintings was further disturbed by the red ochre paint which partly covered the paintings. This palimpsest appearance which was created by the combination of the old landscape painting and the red ochre paint, the most traditional coating for wooden houses in the nostalgic image of the Finnish countryside, was a token of the recognizable fingerprint of the scenographer Tiina Makkonen and her special fascination with representing the layers of time and the importance of memory.¹⁰⁸

The lighting design by Timo Alhanen played a significant part in creating the spaces and atmosphere in *Tulitikkua lainaamassa eli elämän ihmellisyys*.¹⁰⁹ First of all, light participated in defining the tones of different spaces: some became warm, some cold, some places were dim and scarcely lit, some bright, some provided sharp contrasts of bright light and darkness. According to Aronson, contemporary lighting design reflects the general sense of instability – political and social transition – and its main task has for a while no longer just been to reveal what is put on stage: “What we don’t see becomes as important as what we do see.” He also claims that more than creating or aiming at unity, stage lighting provides a means to present transition: “How we get from one place or moment to the next has become more important than what it looks like when we are there.”¹¹⁰ This aspect of transition was very important in *Tulitikkua lainaamassa eli elämän ihmeellisyys*, and visuality plays a central role in expressing it.

Kotilainen’s cottage – presented in only one scene – was dominated by warm and abundant yellowish light. This was more contrasted with the content of the scene, which consisted of Tahvo Kenonen preparing to leave and his hostess and lover Kaisa Kotilainen trying to persuade him to stay. The scene ended by acknowledging the link between social status and marital affairs. Yet, the sunny atmosphere of the scene can be motivated first, contentwise, by the defiantly positive attitude of Tahvo Kenonen,

¹⁰⁸ Reitala 2005, 100–107. Makkonen talked about her visions and interests in an interview with Vesa Tapio Valo in 1993; this interview along with an English summary was published in a book about the Finnish stage design. (“Tyhjä ja täysi. Tilankokemus ja ajan työ Tiina Makkosen lavastusajattelussa” / “Empty and full: The Experience of Space and the Working of Time in Tiina Makkonen’s Set Design Thinking”) in *Harha on totta. Näkökulmia suomalaiseen lavastustaiteeseen ja pukusuunnitteluun 1900-luvun alusta nykypäivään*. Ed. Heta Reitala.

¹⁰⁹ Aronson 2005, 17.

¹¹⁰ Aronson 2005, 35–36.

who intends to leave “to see his old flames” as he informs the listeners and second, from the point of view of the rhythms of the performance, since the scene in question followed the prologue which happened on quite a dark stage and used strong contrasts of light and shadow.

Kaisa Karhutar’s cottage was also remarkably warmly lit, which was even emphasized by the standard lamp. Contrary to the scene in Kotilainen’s house, the ambience of the light was well harmonized with the mood of a scene filled with romance. In Hyvärinen’s house, the lighting shaped the size of the household. First there was just a narrow view into the *periaktos* where old Hyvärinen was seen sitting in the door opening. The view broadened first with the appearance of Antti Ihalainen, who stepped outside of the *periaktos* construction and as he did so the lighted area expanded and widened the scene. Soon Hyvärinen’s main room expanded even more when the mistress of the house entered from the sidedoor and the lighted area covered the whole wide front stage. The lighting was shaded in all scenes at Hyvärinen, and they appeared consistently bluish.

The house space that was lit most harmoniously according to the changing tones of the scene was Ihalainen’s house. There the lighting varied from a wide lit area to a narrower focus and from bright to darkness. This is consistent with the position the house has on the metaphorical level, as it was the point of departure not only for Antti



Photo Ari Ijäs / TTT theatre.

Ihalainen's journey for the matches but also for the journey of his life that defines his position in the socio-cultural world. At the beginning, the house was a shared space for Ihalainen and his wife Anna Liisa, and later it was the site where Anna Liisa remained in her uncertainty while Antti's journey lasted much longer than expected and she continuously received worrying news about it.

There were three sites and scenes in the production where strong contrasts of darkness and light were particularly important for telling the story. The first of them was Vatanen's sauna, which the audience saw only from outside. The bathing took place inside the periaktos construction and a sharp combination of black and white light was arranged in a form of a lattice-like strips, creating an illusion of a dark board or timber construction with gaps here and there. The front stage remained dark.

The second site was at the jail, one of the strongest and most impressive scenes in the whole production. The sound design also played a noteworthy role, indeed the first sign of the jail was auditive. The previous scene ended in a discussion between Ville Huttunen and Tahvo Kenonen who were talking about Antti Ihalainen and Jussi Vatanen travelling to America. They combined this with an accident Ville Huttunen had heard about, the sinking of an iron boat. Their dialogue was still continuing when a growling guttural song frightened the men and drove them away. A hollow blast of a foghorn completed the effect. On the empty stage, where the periaktos construction had been lifted up and thus was out of sight, only a spotlight which was directed straight from back to front could be seen. After a while the spot focused on Ihalainen and Vatanen, who were lying on the floor. When they started their dialogue, their speech echoed heavily at first, accompanied by the echoing sound of slowly dropping water. As the men rose themselves from the floor, a lattice of white light was cast on the floor, like a ray of daylight from a barred window. Some beams from flashlights moved back and forth in the background. When a police officer entered and started speaking, the echo was cut off but the sound of the slowly dropping water continued. The men exited the jail through a door that opened at the back of the stage, letting in a cold backlighting; their exit was accompanied by a drumbeat. This scene presented the first conviction of Vatanen and Ihalainen.

The third scene of strong shadows took place at Ihalainen's house, where Anna Liisa and Maija Liisa were without matches and were in desperate need of coffee.

Maija Liisa criticized the house for being chilly and ramshackle¹¹¹ and this was illustrated by a light filtering through the wooden periaktos wall showing noticeable gaps between the boards. The same lighting was repeated just before Kenonen entered, and even some human shadows were seen to be moving behind the wall, giving substance to the fear of burglars that Anna Liisa and Maija Liisa express in their dialogue.

All in all, the visual and auditive imagery of *Tulitikkuja lainaamassa eli elämän ihmellisyy*s created a rich, colourful and allusive environment in which the characters of the play lived and strolled. As such it represented a postmodern setting in which images, texts and sounds were recycled.

3.6 THE MEMORY MACHINE: SPACE AND TIME

The purpose of this last section is twofold. First, I will continue the discussion which started in the previous section about the style of the production and deepen it by relating the production to the tradition of epic theatre as well as to the idea of theatre as a memory machine. Second, I will sum up what has been said about the representations produced in the performance of *Tulitikkuja lainaamassa eli elämän ihmeellisyy*s and relate them to some conceptions of performativity.

Whereas the discussion in section 3.5 concerned the characteristics which posited the production in terms of either modernism or postmodernism, this section will focus on analysing the production, first in terms of some relevant aspects of Brechtian theatre theory and the legacy of epic theatre, and second, as a “memory machine”.

The term epic theatre was coined by Erwin Piscator and Bertolt Brecht in order to create an alternative to so-called dramatic theatre. This alternative was meant to be capable of theatrical depictions of larger realities than the destiny of a single individual, which was the dominant tradition in Western theatre. Piscator and Brecht wanted their theatre to be able to represent as Sarah Bryant-Bertail puts it, “the cataclysms of war, revolution, social and economic conflict and change, and new

¹¹¹ “This drafty ramshackle would hardly be fit to live in if one didn’t keep a fire going all the time. Do you have a grindstone?” (TL/M – H, 73/66)

technology”.¹¹² Ideological commitment was essential for Brecht and Piscator and they decided to base their theatre theory and practice on Karl Marx’s historical materialism. According to Bryant-Bertail, this meant:

the relating of stage events to the material situation of the spectators and characters; the theater was to demystify the operation of social, economic, and political forces by showing how certain orders of reality had developed historically and were perpetuated.¹¹³

One of the concrete cases of Piscator’s and Brecht’s co-operation was the production of *The Good Soldier Schwejk* (1928) at the Piscator-Bühne, Berlin. According to Bryant-Bertail, in this particular production, Piscator and Brecht were concerned with the definitive features of epic theatre. They were, for instance, searching for ways to structure time and space so that epic conceptions would occur on the stage. They would tell about the characters as members of their class, and show the reciprocal exchange of influences between the socioeconomic structure and the mechanisms of the war.¹¹⁴ In the development of the conception of epic theatre this belonged to the early phases, and probably the more obviously recognizable features of this theatrical style are the later characteristics formulated by Brecht alone.

The observations of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* that were discussed in the previous sections can be arranged into two intertwining narratives. First, there is the story of the main character Antti Ihalainen, at the turning point in his life. Second, there is the depiction of the trajectory and a considerable change that takes place in the socioeconomic structure of his environment. This combination and intersectionality, showing both the individual and his socioeconomic context as unstable and in transformation, associates the production with the tradition of epic theatre. Bryant-Bertail emphasizes that the legacy of epic theatre is conveyed through its basic principles and the body of texts and performances rather than by the explicit means and ends of the genre. The production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* features none of the means which are often considered to be the obvious

¹¹² Bryant-Bertail 2000, 2.

¹¹³ Bryant-Bertail 2000, 2–3.

¹¹⁴ Bryant-Bertail 2000, 2.

emblems of Brechtian theatre, such as the half curtain, the written titles of the scenes, revealing the stage craft, and the songs which interrupt the action on the stage – none of which, incidentally, Holmberg ever used as his theatrical means. It is, however, well grounded to see the production as a piece of epic theatre due to its basic structure that juxtaposes individual experiential time and societal progressive time.

The Brechtian conception of theatre made a breakthrough in the Finnish theatre at the end of the 1960's. His plays had been performed since 1929 and even a few of the theoretical texts had been introduced already in the 1950's, but adapting Brecht's understanding on a larger scale occurred with a new generation of politically more radical actors and directors in Finnish theatre. Kalle Holmberg belonged to this generation and the circle of theatre makers who were familiar with Brecht's theories on theatre and Piscator's stage apparatus and he also shared their leftist world view.¹¹⁵ According to Bryant-Bertail, the most important characteristic of epic theatre is socially and politically critical engagement with the specific historical situation of each performance. "Timelessness" is not the desired virtue of epic theatre.¹¹⁶ The critical engagement with the historical situation of the performance is also an emblematic feature of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*, an aspect I will elaborate on more in the next chapter, which discusses the contexts and intertexts of the production.

In her book *Space and Time in Epic Theater: The Brechtian Legacy*, Bryant-Bertail directs attention to the representations of time and space. She bases her examinations on the work of several philosophers, literary critics and theatre semioticians. One of them is the phenomenologist Gaston Bachelard, who has criticized the philosophical tradition for conceptualizing time and space in terms of the binary of inside-outside and understanding them as containers. In this kind of conception, the mind, soul or spirit is conceived as the inside and time is seen as the entity related to this inner consciousness. Space, on the other hand, appears as the exterior matter taking the shape of a body or the world.¹¹⁷ According to Bachelard, this kind of conception

¹¹⁵ Seppälä – Tanskanen 2010, 303–310, 342; Holmberg 1999, 158; Holmberg 2010, 273–274, 291–293.

¹¹⁶ Bryant-Bertail 2000, 5–6.

¹¹⁷ This tradition includes e.g. Immanuel Kant and G. W. F. Hegel. In the natural sciences it is rooted in the theories of Euclid and Isaac Newton. Bryant-Bertail 2000, 7–9.

creates a composition where the reciprocal relationship of the oppositions becomes unbalanced and even aggressive. Instead, he suggests conceptualizing the inside-outside polarization in the shape of a dialectical metaphor and the human mind as a spiral consisting of a revolving movement where one is constantly either closing in on or becoming more distant from the centre. This spiral movement results as an inevitable connection between time and space: for the mind, there is no timeless space nor is there any time which would appear without a connection to a certain space.¹¹⁸ Yet, the idea of the “cosmos as a series of *containers*” persists in the human thought in spite of the scientific knowledge which is supposed to alter these conceptions.¹¹⁹

The time-space imagery of *Tulitikkuja lainaamassa eli elämän ihmeellisyy*s matches Bachelard’s abstract ideas of the spiral movement of the experienced time-space connection. The stage represented the different locations of the story as open spaces rather than containers and frequently used the revolving stage. Particularly in the transitions, the fluent movement of the characters met with the movement of the oncoming other characters and the elements on the revolving stage.

Bryant-Bertail juxtaposes Bachelard’s understanding with Bakhtin, whose concept of chronotope draws inspiration from Einstein’s theory of relativity. Bakhtin adapted the idea of chronotope – “time space” – in order to analyse the history of the novel. According to him, the characteristics of time and space merge and become significant entities in a literary work: the characteristics of time are illustrated in relation to space, and space is reciprocally defined temporally. In literature, Bakhtin regards chronotopes as especially significant in defining the novel as a genre.¹²⁰ This will be elaborated in the next chapter along with the discussion of the context.

Bryant-Bertail also points out how Bakhtin discusses the spatio-temporal structure of verticality versus horizontality and how the ideological values are represented through the choice between these alternative axes. He compares the Middle Ages to the Renaissance and points out that the first presented the cosmos as a vertical formation, whereas during the Renaissance the horizontal axis started gaining in

¹¹⁸ Bryant-Bertail 2000, 10.

¹¹⁹ Bryant-Bertail 2000, 12.

¹²⁰ Bakhtin 1979, 243–244. In his study, Bakhtin deals with nine historical types of novel from the ancient Greek novel to the realistic novels of Balzac and Stendhal, among others.

importance along with the widening and secularizing world, for instance, through the activities of exploration and colonialization.¹²¹ In *Tulitikkuja lainaamassa eli elämän ihmeellisyy*s both of these axes are relevant. The horizontal is the dominant direction of movement in it, but the vertical is also included at the beginning of the *Harhama* scene, which adds the divine or religious dimension to the materialistic world view.

Bryant-Bertail pays attention to how Marxist philosopher Louis Althusser appreciates Brecht's way of using forms of temporality, especially his way of showing time as "experiential and differentiated rather than an unchanging, universal element".¹²² Althusser observed this in Brecht's *Mutter Courage (Mother Courage)*, where the three dominant rhythms, "Courage's maternal life, her business, and the war", as named by Bryant-Bertail, are not harmonized together, but instead, "their non-integration is the salient characteristic of the play's spatio-temporality."¹²³

In *Tulitikkuja lainaamassa eli elämän ihmeellisyy*s, disintegrated temporalities play a crucial part as well. Antti Ihalainen's experiential time is emphasized especially with the *Harhama* fragments and transitional scenes that seem to rewind Antti's memories. These contrast both with the limited period of the adventures due to Jussi Vatanen's attempts to remarry as well as with the timeframe of the developing society: the change from an agrarian to a more urban, industrial-technological way of life. The latter time span, which referred to the history of Finland, also included some references to biographic incidents in the life of the author Algot Untola, as explained in section 3.4., but also one recognizable reference to the professional oeuvre of director Kalle Holmberg. The anomalously bourgeois appearance of Vatanen's first fiancée, Anna Kaisa Hyvärinen, and the exaggeration of state power, the firing squad that threatened Antti Ihalainen during his imprisonment, referred first to Untola's marriage in St. Petersburg and to his death sentence during the Finnish Civil War. The reference to Kalle Holmberg's own oeuvre as director was created with an image that was formed on the stage at the end of the first half of the production, just before the intermission started. It consisted of a choir that stood in a triangular formation inside

¹²¹ Bryant-Bertail 2000, 11.

¹²² Bryant-Bertail 2000, 20. Bryant-Bertail refers to Althusser's essay "Piccolo Teatro: Betolazzin and Brecht: Notes on Materialist Theatre" in *For Marx* (1969), which was quoted in Kowsar's article "Althusser on Theatre" in *Theatre Journal* 35, Dec 1983: 461–474.

¹²³ Bryant-Bertail 2000, 20.

the periaktos construction and was revealed when the sharp corner that had been turned to face the audience was opened. The choir chorused about Jussi Partanen's courting trip that was about to take place in the next scene.¹²⁴

The visual and auditory image of the choir referred by its aesthetics to a production of Holmberg's that represented a breakthrough for the then young and emerging director. The production was *Lapualaisooppera* (*The Opera of Lapua*, 1966), "a satirical play with music, concerning the fascist movement that developed in Western Finland during the 1930s when Russian sympathizers were harassed and victimized", as introduced by Koski and Wilmer.¹²⁵ These biographical references also associate – although quite loosely and indirectly – with Finnish history and especially with the conflict between the Left and Right, or The Reds and Whites, which formed the core of the conflict in the Finnish Civil War 1917–1918 and of which the tensions in the 1930's were a continuation.¹²⁶

These biographical and historical references are tokens of the distinctive feature of the postmodern conception of art which, according to Aronson, "reeks with the presence of the past". He writes about the postmodern design that "pastes together a collage of stylistic imitations that function not as style but as a semiotic code".¹²⁷ These remarks on design are valid, I think, regarding the whole staging of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*.

Thus, "the presence of the past" is considered a distinctive feature of the postmodern, but it has also been characterized as a quality of theatre in general. Marvin Carlson, for example, sees theatre as "a memory machine". He begins his book *The*

¹²⁴ The lines that in the manuscript were assigned to "The heavenly voice" were in the production divided among the policeman and the chief constable and the choir. Policeman: Jussi Partanen of Mulo is actually on a courting trip himself. / Chief constable: He has driven his horse into the yard of Ahokas and has crossed the bridge on foot to ask Antti Matikainen / Choir: How much would Makkonen's widow's house fetch if he were to sell it? He is a widower himself, you see, and knows Kaisa well, and they've discussed the matter to the point where Kaisa has been over to see Partanen's house in Mulo." (TL/M – H, 55/50)

¹²⁵ Koski & Wilmer 2006, 46.

¹²⁶ Alapuro 1988, 209. Alapuro describes the Lapua Movement (1930–1932) as a "Finnish variant of fascism" that was a climax of "the postrevolutionary quest for national integration". According to him, it "greatly affected politics and nearly dominated the country in 1930 [...]. It was nationalist and anti-Russian in the extreme, held the party-based political system in contempt, succeeded in having all public activities by Communists [...] banned, and watched over the final disintegration of the trade union movement. After crushing the Communists, the movement attacked the Social Democrats, envisioning a reduction of political rights that would guarantee bourgeois supremacy in politics."

¹²⁷ Aronson 2005, 18.

Haunted Stage: The Theatre as Memory Machine (2001)¹²⁸ suggesting that “every play is a memory play” but soon expands this aspect to concern all theatre and this even on several levels, both the aesthetic and the material production elements:

The retelling of stories already told, the reenactment of events already enacted, the re-experience of emotions already experienced, these are and have always been central concerns of the theatre in all times and places, but closely allied to these concerns are the particular production dynamics of theatre: the stories it chooses to tell, the bodies and other physical materials it utilizes to tell them, and the places in which they are told. Each of these production elements are also, to a striking degree, composed of material “that we have seen before,” and the memory of that recycled material as it moves through new and different productions contributes in no small measure to the richness and density of the operations of theatre in general as a site of memory, both personal and cultural.¹²⁹

Carlson divides his exploration of this memory machine into four areas haunted by theatrical ghosts: the text, the body, the production and the house. “The ghosts” of all these aspects are activated and present in *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*, and I will discuss them in more detail in the following chapter that focuses on contexts, co-texts and frames of the production. Carlson’s idea about “the recycled audience” and productions drawing on its collective memory in the reception is also very relevant.¹³⁰ This will be further elaborated in Chapter 5.

I have in this chapter discussed topics that in terms of Austin’s terminology of performativity equal locutionary as well as some illocutionary aspects. Phenomenologically oriented analysis of the aesthetic elements of the production, that is, the exploration of the visually and auditively observable deeds and gestures on the stage functions on the locutionary level of the theatrical act. Furthermore, the locutionary aspect in question rests in the analysis of the representations created by the production. As discussed in this chapter, the representations are located on two

¹²⁸ Carlson’s book also shares memory concerns with other authors: Sarah Bryan-Bertail’s *Space and Time in Epic Theatre*, which provides the key source on epic theatre in this study, is one of them, along with Freddie Rokem’s *Performing History*. The common soil for the elaborations on the theme has been the Working Group in Performance Analysis of the International Federation for Theatre Research. Other scholars involved in these discussions have been i.a. Erika Fischer-Lichte, Janelle Reinelt and Eli Rozik (Carlson 2001).

¹²⁹ Carlson 2001, 3–4.

¹³⁰ Carlson 2001, 48.

occasionally intersecting or tangential narratives: in the life story of an individual, Antti Ihalainen, and in the developmental story of the society. This duality, which is not conflicting but parallel, divides the sphere into the private and the public. The private of the production is personal and only concerns the experiential, mental dimension of the character Antti Ihalainen.¹³¹ This dimension is represented in particular scenes devoted to it: the prologue and the transitions, and visually in the imagery of Hugo Simberg's paintings, as analysed earlier in this chapter. Everything else that is represented on stage belongs to the public sphere whether taking place indoors or outdoors.

The domestic spaces do not appear to be intimate in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. The houses are continually inhabited by visitors, like Maija Liisa Kananen, who visits the Ihalainens, and tailor Kenonen, who visits the Kotilainens. There are also tenants at Kaisa Karhutar's house, who are, however, only briefly mentioned in the dialogue. This open domesticity influences the gender representations of the production although it is by no means a sole source for them. As the domestic spaces that are visibly governed by women belong equally to the domain of the public in the agrarian community, both women and men can be considered participants in the public realm and in that sense are equal, even though most of the property is owned by men. Property and possessions are also a theme in the novel and its adaptations hence they are not presented as inherent and unproblematic state of affairs in the production. This theme is found in all three layers of the text – Maiju Lassila's novel, Meri's play adaptation from the 1970's and Holmberg's 2001 adaptation – but it gets varying emphases in them.¹³²

¹³¹ There is one exception to this, namely when Anna Kaisa Hyvärinen plays the cello after being proposed to. I consider this to be a depiction of her experiential reaction. An initiative for this kind of depiction is produced by Veijo Meri in his play adaptation, where Anna Kaisa's expression is a verbal one. In the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* this has been replaced by musical expression.

¹³² In her book *Unmarked: The Politics of Performance* (1993) Peggy Phelan discusses performativity according to Austin and Derrida with respect to performance art. She also refers to Tanya Modleski, who has modified Shoshana Felman's idea about Don Juan's 'speaking body' to posit the 'speaking bodies' of men and the 'mute bodies' of women. Modleski argues within the discourse of feminist critical writing, and Phelan adopts her concepts to the performance elaborating them into "the body in pleasure" and the "body in pain". (Phelan 1996, 149–150.) Regarding *Tulitikkuja lainaamassa eli elämän ihmeellisyys* I find both the male and female bodies to be 'speaking bodies', capable and allowed to speak for themselves. However, if the adaptation under scrutiny was Veijo Meri's adaptation from the 1970's, gender division would make a difference. There the position of women as

In *Tulitikkuja lainaamassa eli elämän ihmeellisyys* there is indeed nothing private about the domestic sphere. The affairs of each household are openly discussed by others and are of central interest for the community whether they concern marital issues, childbearing, livelihood or property. In this instance, men and women seem to be quite equal as well. They are both under the same social control and the rules are the same for both genders. The conception of gender and identity formation even seems somewhat fluid and includes latitude, as is seen in the changes that take place in Anna Liisa's appearance along with the changes in her company and relationships. In the materialist worldview, marriage appears most of all to be an economic commitment and a working partnership, but even though this aspect is dominant and especially governs the discussions about marital issues, it does not completely rule out the emotional load in the relationships as many of the characters prove, in their behaviour if not in their words. As pointed out in section 3.4, rather than gender division, the remarkable and influential divisions between the people are located first, between those who are property owners and those who are not, and second, especially with respect to the communication system, between the rural and the urban, or rather, provincial communities. Moving from one to another means a radical change in the ways of communication, power relations and values. In these representational deeds I see the performative operations of the production to be played on the border zones of social norms and normativity with respect to class and gender.

The theatrical conventions that I recognized as those that define the production's illocutionary act were its modern and postmodern stylistic features and especially its association with the tradition of epic theatre. These characteristics were observed in the overall composition of the production as well as in its visual and auditive elements and the actor's work. An intrinsic aspect that associates the production to the epic tradition is its conception of time and the use of non-integral rhythms, like the life perspective of Antti Ihalainen, the adventure plot of Antti Ihalainen and Jussi Vatanen, and the developmental span of the society around the characters. However, the characteristics of epic theatre narrative are also crucially identifiable in the worldview

the object of exchange and possession is a major theme, and thus, the concept of the 'mute bodies' of women suggested by Modleski would be relevant.

of the story: not only in the materialist bonds that the characters have to their possessions, but most of all in their striking interdependency.

It is, however, questionable how recognizable and/or appealing this epic theatre baseline was in the Finnish theatre context in 2001. It might have been exactly what Aronson means when talking about the possibility of ‘a dead language’ in respect to postmodernism. States compares theatre with an organism and is not selfevidently confident that the comparison is a benefit for theatre:

It may be an unflattering figure, but the more I have thought about theater the more I see it as having the characteristics of an organism: it feeds on the world as its nourishment, it adapts to the cultural climate and conditions that necessitate periodic shifts in direction and speed, and finally it exhausts itself and dies – one of its traditions, like generations, replacing another.¹³³

In the following chapters I will contemplate further the kinds of conventions and traditions *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* evoked and which kinds of relations it formed with them, what kind of relations it had to its “cultural climate and conditions”, and whether it was performed in a “dead language” or managed to reach its audience with its collage of an extended referential network.

The analysis of the illocutionary aspects of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys*, that is, the deeds that the production carries out due to the conventions with which it can be associated – and how – continues in the next chapter, where the focus moves from the production itself to the contexts, intertext and frames that define the event of its performance.

¹³³ States 1985, 13.

4 IN CIRCUMSTANCES, WITH TEXTS, IN FRAMES

This fourth chapter is devoted to the investigation of the contexts and frames of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. In some sense, context could be understood as one of the most important observations at the time in Austin's philosophy of language, which he presents in his series of lectures that later became the book *How to Do Things with Words*. However, instead of an articulate argument, the importance of contexts, or the circumstances, as Austin often puts it, emerges through his demonstrations of varying speech situations, where the context overrides the linguistic system in determining the meanings of the sentences that are used. Explicitly, Austin speaks of the relevance of the context in lecture number eight in a sentence already quoted in the second chapter of this study:

[F]or some years we have been realizing more and more clearly that the occasion of an utterance matters seriously, and that the words used are to some extent to be 'explained' by 'the context' in which they are designed to be or have actually been spoken in a linguistic interchange.¹³⁴

Hence, according to Austin, the meaning of the words used does not altogether reveal themselves without taking into account the contribution of the context: the occasion and the linguistic interaction of which they are a part. In the previous lecture, he speaks specifically of the impossibility of distinguishing performatives and constatives as such only on the account of their own features. The definitive characteristics are rather to be found elsewhere, like where, when, among whom and how the sentences were used, not by any criteria found in the linguistic essence:

We pointed out that there was certainly no one absolute criterion of this kind: and that very probably it is not possible to lay down even a list of all possible criteria; moreover, they certainly would not distinguish performatives from constatives, as very commonly the *same* sentence is used on different occasions of utterance in *both* ways, performative and constative. The thing seems

¹³⁴ Austin 1975, 100.

hopeless from the start, if we are to leave utterances *as they stand* and seek for a criterion.¹³⁵

When Austin's conception is adopted from speech to text, there are few texts where the influence of the context that provides the frame for the interpretation is more obvious than in Austin's own *How to Do Things with Words*. Its form as a published academic book creates the assumption of a completed philosophical or theoretical argumentation. This does not, however, do justice to Austin's thoughts that are presented in the text. Rather than being complete, it is an unfinished work-in-progress which, according to Loxley and Robson, "never found anything other than an *occasional* form during [Austin's] lifetime". Their research in the archives of the Bodleian Library revealed that Austin's notes for his series of lectures was "a palimpsestic accumulation of different stages of development" and what later became the book bears the strong hand of its editors. It has, nevertheless, often been read as "presenting a stable, self-contained and generally self-evident account" of its topic. This was, according to Loxley and Robson, also due to Austin's style, the "conversational self-confidence of common sense".¹³⁶ In addition to losing sight of the processual nature of Austin's thought, the change of context from the classroom to the bookshelf also loses track of its pedagogical nature, of which I consider the conversational mode to be a part.¹³⁷

In this chapter, I will discuss the contextual aspects of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. I find the broad and according to the spectator's knowledge and preferences varying selection of the relevant contextual factors to be an essential feature in determining the success of the production. But before I elaborate on that, I will pay attention to some viewpoints concerning the conceptualization of the context.

¹³⁵ Austin 1975, 67.

¹³⁶ Loxley and Robson 2013, 2.

¹³⁷ In an interview with Finnish philosopher Heikki A. Kovalainen, Stanley Cavell tells how he was impressed by the new method of philosophy that J. L. Austin represented. Austin as a teacher and the method he introduced pointed at exploring philosophical questions rather than repeating conclusions that were already known (Kovalainen 2013, 149–150; Cavell 2008, 11). This method and pedagogy are, I think, implicitly inscribed in *How to Do Things with Words* and forms the logic of the text rather than argumentation.

4.1 CONTEXTS, CO-TEXTS, FRAMES

In this analysis, I will use three different points of view regarding the contexts of the production. The first comes from the field of theatre studies and is defined by Willmar Sauter, the second viewpoint comes from cultural studies and is provided by Mikko Lehtonen, and the third, which challenges the accuracy of the concept of context and, instead, suggests talking about framing as a deliberate and conscious activity, also comes also from the field of cultural studies and is presented by Mieke Bal. Although it might seem that these three ways of discussing contexts or framing contest each other, I find them complementary and they all provide relevant insights into my analysis.

Theatre scholar Willmar Sauter describes the context of a theatre performance as the surrounding circumstances that for the major part define the communication for both the performer as well as for the spectator. The context is not just the background, Sauter emphasizes, but is constantly there among those who participate in the making of the performance, those who start the preparations, and throughout the processes of perception and interpretation during and after the event of the performance, and even when the event merges together with its contexts.¹³⁸

In Sauter's model, the contexts of a theatrical event can be broken down into five levels. The conventional context refers to the current traditions and conventions which dominate the expectations concerning theatre in general and define what a theatrical performance is supposed to be like. The structural context concerns the institutional position the art of theatre has within the society; this materializes in issues like financing, spaces where theatre is performed, the legal position and the administrative governance to which theatre is subjected, etc. All these things provide the conditions in which theatrical performances are produced. The conceptual context refers to the ideological expectations reflected upon in the theatrical performance, such as whether it is assumed to be mainly education, entertainment, a manifestation of a certain world view, a policy, and so on. The conceptual context also concerns what the theatre is expected to communicate and who is authorized to define its contents. These three

¹³⁸ Sauter 2000, 9.

contexts are, according to Sauter, the closest ones to the theatrical event as part of the theatre world. Two more contexts, the culture and the life world, are broader and quite difficult to demarcate. The cultural context links a theatrical event to a wide range of cultural phenomena, such as other art forms, education, religion, ceremonies like weddings and funerals, but also to habits of eating, drinking, socializing with other people and in general, to culturally patterned ways of behaving in different fields of society. The live world context, again, links the theatrical event to all aspects of the world in which the makers and the spectators of the performance live.¹³⁹ Since all these aspects are not self-evidently shared by all the makers and spectators of the theatrical event, for instance, if the playwright lived several hundred years before the other makers of the production or if the production comes from a different cultural context than the audience, overcoming the contextual differences may prove to be an important topic in the process of the interpretation.

The second approach adopted in this study is presented by Professor of Media Culture, Mikko Lehtonen. He suggests following Sara Mills and Norman Fairclough¹⁴⁰ that instead of seeing contexts as external circumstances, we should understand them as con-texts or co-texts, texts that are always present in those texts to which they are associated as contexts. Like Sauter, Lehtonen emphasizes that the texts that follow each other as con-texts are always present within each other, participating both in the process of creation and in the interpretation of their con-texts.¹⁴¹ Lehtonen reminds us about the concept of discourse, which dismantles the division between internal and external¹⁴² and positions the contexts as both surrounding as well as inhabiting the texts. Therefore, the relation of the texts to their con-texts is unstable and is shaped and reshaped in the encounters between the text, its contexts and the act of interpretation.¹⁴³ According to this kind of radical contextualism, contexts are seen

¹³⁹ Sauter 2000, 9–11.

¹⁴⁰ Lehtonen refers here to Mills's *Feminist Stylistics* (Routledge, London 1995) and Fairclough's *Language and Power* (Longman, London 1989).

¹⁴¹ Lehtonen 2000, 111.

¹⁴² Lehtonen explains that discourses are "a cultural resource battalion, within the limits of which readers produce meanings out of text. They set limits not only to what can be said but also to how the said can be understood. Whatever else texts are, they are also always realizations of discourses." This definition locates the discourse both in the exterior of the text but also in the interior of it. (Lehtonen 2000, 115.)

¹⁴³ I have chosen to talk about the interpretation instead of Lehtonen's terms reader, reading, etc. in

as cultural resources which participate broadly in the meaning making of the texts. However, because of the constant mutual interaction between texts and their contexts, even the demarcation of the text as an object of study as such becomes a problem which can only be solved by a study.¹⁴⁴

When we compare Sauter's and Lehtonen's approaches, it becomes evident that the difference between them is not actually in their conception of context. For both of them the conception of context is broad and inscribes both inner and outer features. The difference between them lies in what constitutes a study object; for Sauter it is an event and for Lehtonen a text.¹⁴⁵ Thus, when adopting Sauter's model concerning contexts, I focus on the context of the theatrical event – the performance – in which the makers of the production as well as the spectators participate. Again, when I study the contexts as defined by Lehtonen, I study the contexts which relate to the theatrical work of art – the production – which is the object of interpretation.

One way to comprehend the relationship between a text and its co-texts is intertextuality, according to which texts can only become meaningful in relation to other texts.¹⁴⁶ As an adaptation or more precisely, an adaptation of an adaptation, the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* is in evident intertextual relationship to those texts it is adapted from,¹⁴⁷ first of all the novel *Tulitikkuja lainaamassa*. Varying according to the knowledge and experience of the interpreters, the 1978 adaptation by Veijo Meri and the novel *Harhama* also belong to the intertexts in terms of belonging to the texts which provided material for the adaptation but since they are not as broadly known as the novel *Tulitikkuja lainaamassa* they are not as obviously recognized as intertexts. Instead of them, however, the spectators could relate the production to the several other stage adaptations made of the novel during the decades from 1912 to 2001, as well as to the two film adaptations (1938 and 1980).

order to make visible that the text analyse here is a performance and not a text in written form.

¹⁴⁴ Lehtonen 2000, 1, 114–115.

¹⁴⁵ The text is here used in its Barthesian or Gadamerian meaning, as an object of interpretation and not as a material piece of writing.

¹⁴⁶ Lehtonen 2000, 126. The term intertextuality was coined by Julia Kristeva in a seminar by Roland Barthes where she introduced Mikhail Bakhtin (Worton & Still 1990, 1, 19).

¹⁴⁷ I am following here Linda Hutcheon's preference to use the term 'adapted text' instead of 'source' or 'original' text because of its pure descriptiveness. Hutcheon also notes that the adapted text "can be plural, too", (Hutcheon 2006, xv) as is the case in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*.

Linda Hutcheon calls this kind of intertextuality ‘palimpsestuous’.¹⁴⁸ According to her:

such adaptations are obviously ‘multilaminated’; they are directly and openly connected to recognizable other works, and that connection is part of their formal identity, but also what we might call their hermeneutic identity.¹⁴⁹

Thus, the identity of the work does not exist independently but is dependent on the contextual knowledge that the spectators reflect upon it. This will direct the attention to the different temporal contexts associated with the production. Literary scholar Gérard Genette, who has theorized about various types of textual relationships, also notes that some texts invite the reader “to engage in a relational reading” which he calls palimpsestuous, like a writing pad where several layers of writing are carved on top of each other, or in Genette’s words: “on the same parchment, one text can be superimposed upon another, which it does not quite conceal but allows to show through”.¹⁵⁰ In the Austinian framework of concepts, I locate this to take place in the perlocutionary aspect of a speech act. Hence, I will continue the discussion about this invitation to engage in palimpsestuous reading in the next chapter.

Genre is an important – some might even say the most important – factor of the intertextual clues in interpreting a text.¹⁵¹ When Mihail Bakhtin adopted the concept

¹⁴⁸ Hutcheon 2006, 21.

¹⁴⁹ Hutcheon 2006, 21.

¹⁵⁰ Genette 1997/1982, 399. Genette credits Philippe Lejeune for coining the adjective. In Genette’s classification of relationships among texts, intertextuality is but one. In Genette’s categories the largest level is called transtextuality, and intertextuality is one of five transtextual relationships, the other four being paratextuality, metatextuality, hypertextuality and architextuality. By paratexts Genette refers to the texts that are associated with the text as binds, comments or signals to it, like titles and subtitles, illustrations and book covers. Metatextuality is, according to him, the relation between texts, when the second text talks about the first one as a commentary-like criticism. Genette’s concept of intertextuality is narrower than the more established broad concept according to which any relationship between texts is called intertextuality. Genette, however, limits intertextuality to “the actual presence of one text within another” be it intentional and explicit as in quotation or meant to go unnoticed as in plagiarism. Architextuality is the text’s taxonomic relationship to other texts, which Genette describes as often unarticulated and silent. It includes the genre but also other categorical features like if the text is in verse or in prose. The most interesting of Genette’s categories of transtextuality from the viewpoint of my study is hypertextuality. In this case the hypertext originates from another text, a hypotext, through a process of transformation. An adaptation is obviously this kind of hypertext; a hypertext is the category that Genette associates with a palimpsest.

¹⁵¹ Lehtonen 2000, 127. Lehtonen refers here to John Fiske’s *Television Culture* (1987) and defines genres as “inter- or even pre-textual, since they form a network of certain conventions which directs both the production of texts and the reading of them”.

of chronotope (chronos = time, topos = place) in his analysis concerning the history of the novel, he used it to analyse and define the genres of the novels. When analysing the aspects of genre on each palimpsestuous layer of the work: the novel, the play adaptation from the 1970's and the 2001 production, I will appropriate the Bakhtinian concept of chronotope. This discussion also associates each layer specifically to its own temporal context contemplates the intertextual input of their accumulation. In addition to the literary palimpsests, I will also discuss other palimpsestuous material in the production.

A third viewpoint to the discussion on contexts will be provided by Mieke Bal, who suggests the concept of framing as an alternative to the concept of context.¹⁵² She gives three arguments in favour of framing, although emphasizes that the aim is not to argue for framing over the concept of context, but to “argue for the specific use of each concept individually”.¹⁵³ The first of Bal's arguments concerns the scholarly practice of using contextual, non-conceptual data to make an interpretation of an art work – but as Bal notes, this serves to produce an explanation rather than an interpretation, or confuses the origin with the articulation as she rephrases Thomas Pavel.¹⁵⁴ This, Bal explains, is:

a left-over from the positivist era in the humanities, when the humanistic disciplines attempted to update themselves by emulating the sciences, mainly social. The ambition to explain, not merely interpret, was inherent in that emulation.¹⁵⁵

Bal's second argument points to the linguistic difference between context and framing and its conceptual implications. As a noun, the context “refers to something static” and according to Bal, often becomes treated as something factual which needs no further interpretation, whereas framing as a verb refers to an activity which is

¹⁵² Bal 2002, 134. The concept is not coined by Bal but has been previously adopted e.g. by Jonathan Culler. Bal 2002, 134, fn. 1. Social psychologist Erving Goffman is usually credited with the concept of frame analysis. His contribution has also been significant in understanding the relevance of performance (Pickering 2010, 93). Nevertheless, Bal does not refer to Goffman's grounding idea but points to Jonathan Culler as one of the best introductions to framing in his “Preface” in *Framing the Sign* (1988) (Bal 2002, 134 fn.1).

¹⁵³ Bal 2002, 134.

¹⁵⁴ Bal 2002, 134.

¹⁵⁵ Bal 2002, 134–135.

performed by somebody, an agent, and therefore is also explored as a more or less conscious deed. The third argument is also linked to the linguistic association: the timely aspect of the expression. As a verb, framing refers to a process and thus has duration which makes it open to change.¹⁵⁶ Bal characterizes the consequences as follows:

This is where history, inevitably and importantly, participates in any act of interpretation or analysis. One way of taking this simple fact through to its consequences is to enforce a reversed perspective on historical thinking, starting with and in the present.¹⁵⁷

In this study, I will not replace the concept of context by the concept of framing, but will instead use these concepts side by side as also suggested by Bal. Using them complementarily makes it possible to analyse more precisely which matters that influence the interpretation of the production are contextual, and are thus products of broad and durable structures, institutions or traditions, and which are deliberately produced or emphasized by some agents involved in the process of making meaning of the performance event and the production. The latter ones are thus the products of framing.

The five levels of contexts defined by Willmar Sauter belong to the aforementioned category: the conventional, the structural, the conceptual, the cultural and the life world contexts are not stable as will be shown in the following discussion, but are, however, so broad or durable in their nature that their characteristics are often considered truisms and the changes in them are not clearly visible. The analysis of these contexts regarding the production *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* is the topic of the next section. The two sections after that will consist of the co-texts as suggested by Mikko Lehtonen: first, the obvious palimpsestuous intertexts like the adapted texts as well as other adaptations of the same texts, and second, the issues regarding genre. The last section is devoted to the aspects that can be understood as framing: texts which are associated with the production by some agents involved in the process of making it with the intension of directing the

¹⁵⁶ Bal 2002, 134–136.

¹⁵⁷ Bal 2002, 136.

interpretation. However, the reviews which can also be identified as belonging to the texts that frame the production will be discussed in Chapter 5, where they represent responses to the production and expressions of the expectations set for it.

Regarding Bal's critique on confusing explanations with interpretations, I do not see this as a problem or a reason to abandon the concept of context in this study. My focus is on analysing the production in its performative dimension, thus in conceptualizing it as a deed and a collection of deeds. This investigation includes both interpreting as well as explaining.

In addition to the contexts, co-texts and frames as theorized by Sauter, Lehtonen and Bal, I will continue to identify the 'ghosts' that 'haunt' the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* along the lines of Marvin Carlson's thought, which was introduced in the last section of Chapter 3. These ghosts can be recognized in *Tulitikkuja lainaamassa eli elämän ihmeellisyys* regarding the house, the actors, the text as well as the whole production in association with the performance tradition of the novel.

4.2 THE EVENT: WHAT, WHERE AND FOR WHOM?

A theatrical event, the conceptual entity on which Willmar Sauter focuses his exploration, always happens in relation to its contexts, which influence both the theatre makers involved in the production as well as the spectators who come to see the performance. In this section, I will introduce and analyse the main characteristics of two of these contexts which were present in the performances of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, which Sauter assigns to the theatre world, namely the structural and conceptual contexts.

The structural context consists, according to Sauter, of subsidies and other material and legal conditions that define the societal frame for the theatre. In the case of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, the structural context is composed of the Tampere Workers' Theatre's status as one of the four theatres in Finland specially protected by the state. It means that the theatre receives more subsidy from the state than from the municipality. The percentage it receives from the state is predetermined

while for the rest of the state-subsidized theatres the amount of the state subsidy is defined according to the costs of the personnel. The other three stages of national importance are the Finnish National Theatre, the Finnish National Opera and the Swedish Theatre in Helsinki.¹⁵⁸ Its status is based on the fact that the Tampere Workers' Theatre is the only remaining professional workers' theatre; all the other professional workers' theatres underwent fusions with their bourgeois peers during the decades 1930–1980, when the system of municipal theatres¹⁵⁹ was created in Finland. So, the network of workers' theatres is an important cornerstone in the foundation of the Finnish theatre system.¹⁶⁰ The Tampere Workers' Theatre is owned by the Workers' Association of Tampere and its general meeting appoints the board of the theatre.¹⁶¹

One might assume that the structural context of the Tampere Workers' Theatre would also define its conceptual context which, according to Sauter, consists, on the one hand, of the mutual understanding about the functions of theatre, for instance, as entertainment, propaganda, education, etc., reflecting the ideological expectations of the society, and on the other hand, of what Sauter calls “the political consequences emanating from the ideological positions, attitudes, and values of journalists, politicians, theatre practitioners, and theatre scholars”.¹⁶² However, the link between these contexts is not unambiguous and it is questionable how well the Tampere Workers' Theatre at the beginning of the 21st century represented the Workers' Theatre Movement in the conceptual terms defined by Sauter. Panu Rajala, who has written the tripartite history of the Tampere Workers' Theatre, found the current theatre to be “a modern, streamlined, fully loaded arts and entertainment production facility” and “a well-kept emporium of entertaining moments”.¹⁶³ Also, in an interview published at the time of the anniversary festivities in *Helsingin Sanomat*, the

¹⁵⁸ Wilmer & Koski 2006, 130;

http://www.tinfo.fi/dokumentit/finnish_theatre_statistics_2011_0701131033.pdf 5.4.2013;
<http://www.finlex.fi/fi/laki/ajantasa/1992/19920730> 15.4.2013.

¹⁵⁹ The term municipal theatre is not altogether accurate here, but I use it for the sake of simplification. Administratively there is a lot of variation in the theatres, and the municipalities nowadays govern very few of them, although they are important financiers of their activities.

¹⁶⁰ Wilmer & Koski 2006, 28, 128; Seppälä & Tanskanen 2010, 162, 167–168, 239.

¹⁶¹ <http://www.ttt-teatteri.fi/ttt-theatre-english> 5.4.2013.

¹⁶² Sauter 2000, 9–10.

¹⁶³ Rajala 2001, 683, 685. Transl. OL.

biggest newspaper in Finland, the artistic director of the theatre during the years 1998–2006, Esko Roine said that the Tampere Workers' Theatre was no longer a workers' theatre because there were no workers in Tampere like there used to be. Instead, he suggested that the theatre should be "everybody's theatre".¹⁶⁴

The appointment of Esko Roine as the artistic director in 1998 was considered to be a milestone in the Tampere Workers' Theatre, distancing it from its ideological roots. Roine's association with the right-wing Kokoomus party (the National Coalition Party of Finland) was a well-known fact, although he never joined the party or became active in the political field. Before his post in the Tampere Workers' Theatre, he acted as the artistic director of the bourgeois Tampere Theatre. Therefore, his recruitment to the Workers' Theatre also caused speculation about an attempt to join the two theatres.¹⁶⁵ The joining of the theatres would have been a late completion of the nationwide continuum from the 1930's which, as said, led to the network of municipal theatres but also to the disappearance of the workers' theatres. Nevertheless, Roine's connections to the Tampere Workers' Theatre were as well-known as his connections to bourgeoisie. He is a son of one of the most famous actors of the Workers' Theatre, Eero Roine, who was the leading comic actor in the theatre from 1937 to his sudden death in 1966. Esko Roine's sister, Eila Roine, had a long and remarkable theatre career in the Tampere Workers' Theatre 1995–1994, and Esko Roine himself also belonged to its personnel at the beginning of his actor's career 1967–1973.¹⁶⁶ Therefore, in the publicity during his taking over the artistic leadership of the theatre, the family connections were emphasized instead of the political orientation.¹⁶⁷ As an actor, Esko Roine wanted to continue acting in addition to his work as the artistic director, and he also played the role of Jussi Vatanen in *Tulitikkuja lainaamassa eli*

¹⁶⁴ HS Ritva Korpimo: "Työväki katosi, nimi jäi." 29.9.2001. The TTT of 2012 defines its mission as follows: "The TTT is a modern theatre with roots in the workers' theatre tradition. TTT cherishes and renews Finnish theatre and produces high quality performances. TTT takes care of its audience and actively searches for new theatregoers. TTT has a large diversity of repertoire, TTT is in dialogue with the audience and offers a place where one can be moved, enjoy and change thoughts with others. In the centre of our actions is the idea of producing experiences by means of theatre." (<http://www.ttt-teatteri.fi/ttt-theatre-english> 30.4.2012, translation modified.)

¹⁶⁵ Rajala 2001, 648–649.

¹⁶⁶ Rajala 2001, 68, 95, 232, 648–649; Rajala 1995, 248; Koski 2004, 15, 220.

¹⁶⁷ Rajala 2001, 648–649.

elämän ihmeellisyys. In this manner, Esko Roine's actor's body is one of the "haunted" elements of the performance, in several ways.

Thus, the structural context itself, the workers' theatre status, does not, in fact, imply a unanimous ideological orientation for the conceptual context. This is not even just a present state of affairs and does not concern only the Tampere Workers' Theatre. Instead, the conceptual orientation of the Finnish Workers' theatres in general has been a matter of discussions, even conflicts, almost throughout the history of the workers' theatres, and has varied according to the existing political atmosphere.¹⁶⁸ Also, the ideological orientation of the Tampere Workers' Theatre's artistic leaders has varied long before Esko Roine's time.¹⁶⁹

¹⁶⁸ Seppälä 2010, 156–157, 160–162.

¹⁶⁹ During the first attempts of the workers' theatre, the management of the theatre was a collective effort by workers' movement members who were enthusiastic about the theatre (Rajala 1991, 94, 106). After two collective attempts, the first short-term managers came from the bourgeois theatre in Tampere (Kaarlo Braxén, 1905), from workers' theatre in Viipuri (Robert Reino, 1905), from the workers' newspaper *Kansan Lehti* (Kössi Lindström, later Kössi Kaatra, 1905) and from amongst the Tampere Workers' Theatre's actors (Julius Allén, 1906). The first two and the last one had practical experience from theatre. The theatre experience of the third one was from the journalistic perspective as a theatre critic (Rajala 1991, 119, 123, 129–131, 138, 142, 145–146, 158). Their political commitment varied from none to passionate. After this, the Tampere Workers' Theatre acquired its first long-term leader Tilda Vuori (1906–1917, with the exception of 9 months during 1909). She was a professional and experienced actress and became a successful theatre manager and director but did not have a political commitment to the workers' movement (Rajala 1991, 158–159, 211–212, 279). Instead, her way of thinking was influenced by Leo Tolstoy, and thus included ideas about art as a basic human need to communicate feelings (Heikkinen 2019, 30). After Vuori, there was again a short period of leadership by Aarne Orjatsalo (1917–1918), a star actor and a committed socialist, a scandalous figure who joined the fighting Reds in January 1918 and later escaped from Tampere when the Red front was close to collapsing (Rajala 1991, 183, 356, 368). After the war, the workers' activity, including the theatre, was recovered relatively quickly, and the next managing director was elected in April 1919. He was Kosti Elo (1919–1940), who had already been active in the early attempts to start theatrical activity in the Tampere Workers' Association 1895–1897 (Rajala 1991, 63–67). During his absence from Tampere, the former tailor's apprentice had turned into a theatre professional. His leadership period was a long and consistent development during which the theatre established itself both in artistic and financial terms. However, in spite of Elo's background in the Workers' Association, he was not concerned about politics (Rajala 1995, 28, 30, 167–169). Also, the next artistic leaders after Elo Edvin Laine (1940–1943) and Eino Salmelainen (1943–1964) were theatre directors with unpolitical orientations and particularly the latter had a strong artistic vision (Rajala 2001, 15–16). Among the next leaders the ideological commitment varied: Eugen Terttula (1964–1968), Lasse Pöysti (1974–1981) and Taisto-Bertil Orsmaa (1.1.–30.4.1986) expressed leftist worldviews and tried to revive the theatre's commitment to its roots in the Workers' Movement in one way or another. Kai Savola (1968–1973) and Mikko Majanlahti (1981–1985) were unpolitical theatre practitioners and Simo Tavaste (1986–1989) was an unpolitical administrative manager who took over the leadership after Orsmaa's sudden resignation. The last manager before Roine, Jussi Helminen (1990–1998) was a director without explicit political commitment as well (Rajala 2001, 22–23 /ET, 106, 108 / KS, 269/LP, 378/MM, 481/TBO, 502/ST, 573/JH).

Mikko-Olavi Seppälä, who has studied the history of the Finnish Workers' Theatre Movement in its early stages from the end of the 19th century to the first years of the 1920's¹⁷⁰ defines his object of study, the Workers' Theatres, to be those theatres which belonged to the Workers' Movement organization or were governed by the Workers' Movement Organization through a specific association.¹⁷¹ A definition that also the Tampere Workers' Theatre fulfils undoubtedly since it is controlled by the Workers' Association.¹⁷² Seppälä reports that the workers' theatres faced demands concerning their aesthetic, social and political input.¹⁷³ He suggests, however, that instead of the performed content, the most important value of the theatres might have been the social aspect – the theatres as places of gathering and spending time together in a space which was defined to belong to the workers' themselves.¹⁷⁴

In the 1910's, the Workers' Theatres were part of the Social Democratic party organization,¹⁷⁵ hence they were political theatres as such regardless of their programme and repertoire. From the point of view of the party and the Workers' Movement, the most important factor was the number of these theatres, because it was proof of the movement's importance in the fields of culture and education.¹⁷⁶ Whether the theatres should be used as a means to communicate political content was also, however, a debated issue among the Workers' Movement. Some opinions emphasized the aesthetic values as such as a higher purpose than the instrumental political purposes, even though the latter were needed as well. Also, popular comedy was considered to be justified as an introduction to more serious forms of art.¹⁷⁷ In

¹⁷⁰ Seppälä's doctoral thesis *Teatteri liikkeessä. Työväenteatterit Suomen teatterikentällä ja työväen liikkeessä kaksiteatterijärjestelmän syntyyn asti vuonna 1922* (2007) concerns the Workers' Theatre's status in Finland's professional theatre field and in the Workers' Movement at the turn of the 20th century; his book *Suomalaisen työväenteatterin varhaisvaiheet* (2010) is based on his doctoral thesis.

¹⁷¹ Seppälä 2007, 28.

¹⁷² <http://www.ttt-teatteri.fi/ttt-theatre-english> 10.5.2013.

¹⁷³ Seppälä 2010, 90.

¹⁷⁴ Seppälä 2010, 297.

¹⁷⁵ Political power in Finland at the beginning of the 20th century was divided among The Old Finnish party of the Fennomans, which had since the latter half of the 19th century been concerned with sociopolitical issues; the Young Finnish party which consisted of Finnish-minded liberals; the Swedish party of liberals who adhered to Swedish language and culture; and the workers' party, the Social Democrats, which was founded in 1899 and gained 40% of the seats in the first universal suffrage parliamentary elections in 1907. The party also dominated the working-class movement rather than the trade unions (Alapuro 1988, 92–93, 98, 101, 104).

¹⁷⁶ Seppälä 2010, 103.

¹⁷⁷ Seppälä 2010, 90–91, 95–96.

principle, the Workers' Movement's representatives were meant to control the ideological content of the repertoire as members of the board which made the decisions concerning the plays to be produced. However, since the boards were also responsible for the financial success or failure of the theatre, they mostly tried to reach a balance between these two aspects. Often the economy mattered more than ideology, and ideologically committed plays were seldom the most successful ones.¹⁷⁸

The theatre managers, who usually were both directors and played the leading roles, were the most and sometimes even the only professional theatre practitioners in the personnel. Therefore, they were mainly responsible for the artistic and practical aspects of the repertoire, although some of them might also have been concerned about the ideological content of the plays that were performed, sometimes even more than the board.¹⁷⁹ Thus, the roles taken in terms of how to reach the balance between ideology, art and popularity, were not at all predetermined in the administration of the Workers' Theatres in general. An almost unanimous opinion was that the repertoire should be diverse and include both artistically ambitious and politically enlightened drama as well as entertaining popular plays.¹⁸⁰

After the Civil War during the 1920's the theatre system in Finland consisted of two parallel professional or semi-professional theatres even in little towns, one for those who supported the Workers' Movement and one for those who did not.¹⁸¹ However, the repertoires did not differ very much; plays with politically committed content were performed only by devoted amateurs.¹⁸² Whereas the state policy in the late 1920's was permissive to the workers' theatres as part of the process to calm down the confrontational atmosphere after the war, in the 1930's and onwards, the state withdrew its financial support for the parallel system and started to promote, sometimes even pressurize, the theatres towards fusions. The depression at the turn of the decade polarized the atmosphere in the society and the theatres struggled financially. Finland's participation in World War II united the nation in such a way

¹⁷⁸ Seppälä 2007, 331–332.

¹⁷⁹ Seppälä 2007, 330–333.

¹⁸⁰ Seppälä 2007, 336.

¹⁸¹ Seppälä & Tanskanen 2010, 155. In some towns there was a third theatre for the Swedish-speaking inhabitants.

¹⁸² Seppälä & Tanskanen 2010, 156–157.

that after the war, the theatres in many towns were ready to unite their resources.¹⁸³ As a result of the fusions, the ideological division between theatres became internal rather than external. The politically elected boards of the theatres created a possible source of conflicts both in the boards and between the boards and the artistic directors of the theatres.¹⁸⁴

Thus, consistency between the structural contexts and the conceptual context defined by Sauter has not really been firm since the early decades of the Workers' Theatres' history. At the beginning of the 21st century, the emphasis in the Tampere Workers' Theatre seemed to be clearly located on the side of popular entertainment, at least according to Rajala and Roine. Nevertheless, *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, as part of the anniversary programme of the theatre¹⁸⁵ provided an exception by celebrating the theatre's history with a retrospective that included an ideological perspective.

The main stage where *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was performed is located in a new building which opened in 1985. The auditorium of the main stage has seats for over 700 spectators, hence its profile as a stage for a popular repertoire.¹⁸⁶ As a production on the big stage, *Tulitikkuja lainaamassa eli elämän ihmeellisyys* became profiled in the autumn 2001 programme as the anniversary production. It was performed in connection with the official anniversary reception of the theatre on 29 September 2001. The significance of the performance was further

¹⁸³ Seppälä & Tanskanen 2010, 156, 161–163, 167.

¹⁸⁴ One example of the internalized ideological division was the fusion of Koiton Näyttämö and Kansan Näyttämö into Kansanteatteri in 1934. In addition to the left/right division among the board members, the division between cultural conservatism and liberalism also divided the members. These lines of division were not necessarily identical (Koski 1992, 45–49). One remarkable case of an ideological conflict between the board of the theatre and the artistic director was in Joensuu City Theatre, where director Jouko Turkka and part of the theatre's staff ended up in open conflict with the board in 1971; the confrontation was politicized and grew nationwide (Lounela 2004, 303–304).

¹⁸⁵ The theatre chose to celebrate its anniversary from the time when the theatre started its activity for the first time under the name of the Tampere Workers' Theatre, which was in September 1901. Before that, there had been some theatrical activity among the workers, for instance as the Cotton Factory Theatre (1879–1883) and from 1895 onwards as the acting society of the Tampere Workers' Association, the Workers' Association being founded in 1886. However, the founding of the Tampere Workers' Theatre was not official and juridical until 1901, and its activity was discontinuous for some years. The theatre became a part of the Workers' Association four years later, in October 1905. Rajala 1991, 31, 36, 44–45, 63, 89, 92, 94, 141.

¹⁸⁶ <http://www.ttt-teatteri.fi> Read 30.4.2012. Nowadays the theatre produces productions on three more stages: The Old Main Stage has approximately 300 seats and the auditorium of the cellar theatre has 160 seats. The newest stage, The TTT Club opened in autumn 2011.

emphasized by the famous director and the status of the work as a national classic,¹⁸⁷ although from the less critically appreciated humorous side of the canon which, however, fitted excellently with the popular profile of the Tampere Workers' Theatre.

The conceptual context which framed the production was thus composed of somewhat contradictory elements. On one hand, the Tampere Workers' Theatre at the beginning of the 21st century distanced itself from its workers' theatre background by the information it presented about itself. It also emphasized the theatre's function as popular entertainment, outstripping the enlightening, ideological or communal functions of theatre. On the other hand, the themes of the production as well as the fame of its creators built a connection to the tradition of the workers' movement and the critical, traumatic moment in its history, the Civil War, especially through bringing up the historical figure of the author Algot Untola. Hence, through the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* the theatre's function as enlightenment and building a community by reminiscing about the shared history was emphasized clearly more than its entertaining function, although the latter was not denied either.

4.3 THE CO-TEXTS: IT HAS BEEN DONE BEFORE

According to the theory of intertextuality, the presence of a previous text creates an event within a text, and it is up to the reader to notice, as noted by Michael Worton and Judith Still, "that something is happening rather than simply being said".¹⁸⁸

To quote is not merely to write glosses on previous writers; it is to interrogate the chronicity of literature and philosophy, to challenge history as determining tradition and to question conventional notions of originality and difference.¹⁸⁹

¹⁸⁷ The choice for the anniversary production had started from the choice of director. Roine wanted Kalle Holmberg to direct something that was of Finnish origin, and the director chose the play: the adaptation Veijo Meri had written of Lassila's humorous novel. Rajala 2001, 681–682.

¹⁸⁸ Worton & Still 1990, 12.

¹⁸⁹ Worton & Still 1990, 12.

Hence, the act of reading receives a demand to “recognise and establish criteria of significance.”¹⁹⁰ Worton and Still argue that even the analysis of intertextuality is political due to its assumption that “the ‘textual’ and the ‘extra-textual’ inhabit each other”.¹⁹¹

Guy Cook, cited by Lehtonen, makes a difference between co-texts and intertexts. According to Cook, a co-text is a “text which precedes or follows that under analysis, and which participants judge to belong to the same discourse”, whereas an intertext is a “text which participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation”.¹⁹² These definitions do not make the distinction very clear. Presumably the novel which is adapted is included in the same discourse as its stage adaptation but do, for instance, the reviews belong to the same or to a different discourse? And what about the programme and the interviews which were published in the press before the opening night of the production? These texts become associated with the production, but do they belong to the same or to a different discourse? Also, the other adaptations of the same novel whether for stage or for film could probably quite unanimously be estimated as associated text but again, are they part of the same discourse or of another one? Does the discourse become defined more paradigmatically, when the tokens of the same paradigm, like all the productions which are adaptations of the novel *Tulitikkuja lainaamassa* form a discourse, or syntagmatically, when all the texts that are related to one specific production are considered to form a discourse? The definition of discourse does not provide an answer since a discourse is always a matter of construction. Michel Foucault, quoted by Lehtonen, defines discourse as follows:

We shall call discourse a group of statements in so far as they belong to the same discursive formation; it does not form a rhetorical or formal unity, endlessly repeatable, whose appearance or use in history might be indicated (and if necessary, explained); it is made up of a limited number of statements for which a group of conditions of existence can be defined.¹⁹³

¹⁹⁰ Worton & Still 1990, 12.

¹⁹¹ Worton & Still 1990, 33.

¹⁹² Cook 1992, *The Discourse of Advertising* 1-2; cited in Lehtonen 2000, 114.

¹⁹³ Foucault 1972, *The Archeology of Knowledge*, 117; cited in Lehtonen 2000, 41.

Both paradigmatic and syntagmatic grouping of the statements fulfil equally the demand of definable “conditions of existence” and constitute the limiting principle of the discursive formation, so the demarcation between the discourses around the production as such seems unsolvable and therefore the demarcation between the co-texts and intertexts is also unsolvable. Nevertheless, whether a co-text or an intertext, according to Cook, interpreters play an important role in defining the presence of the text in another text. Similarly, Linda Hutcheon considers the intertextuality of the adaptation to be dependent on the knowledge of the audience: “For the reader, spectator, or listener, adaptation *as adaptation* is unavoidably a kind of intertextuality *if the receiver is acquainted with the adapted text*.”¹⁹⁴ Thus, it does not seem relevant to differentiate between co-texts and intertexts. Therefore, I will call those texts which I will discuss in association with the production intertexts, and instead of differentiation, I will contemplate the possible recognizability of these intertexts among different kinds of spectators.

In terms of being known to the interpreters of the production, the different intertexts of *Tulitikkuja lainaamassa eli elämän ihmeellisyyks* have different statuses. The first intertext that the possible spectator encounters is the name of the production. It is composed of two parts. The first part *Tulitikkuja lainaamassa* (*Gone to Borrow Matches*) is the name of the novel, which was first published in 1910 and several times thereafter. As such it is familiar to most Finns with some knowledge of Finnish literature. The part after the conjunctive pronoun *eli* (*alias*) is less known but is associated with the novel as well. *The Strangeness of Life*, the name that the author himself had given to the novel, is publicly available knowledge but certainly not that commonly known.¹⁹⁵ The fact is introduced, for instance, in the Foreword of an edition which was published in 2001. However, most of the public know the work by the name which the publisher of the first edition gave to it. In this way the reference that the name of the production provided was very different depending on the knowledge of the interpreter. Someone who knows how the later part of the name is associated with the novel, might be oriented to think about the author of the novel, the differences

¹⁹⁴ Hutcheon 2006, 21. The italics by in the original.

¹⁹⁵ Kurikka 2001a, xii.

between his narrow popular image and the broader view of his biography and possibly even the influence his publisher and other cultural gatekeepers have had on that. Someone who does not recognize the referent might just consider the later part as a unique invention of the makers of the production.

Without doubt, most of the spectators associated the novel *Tulitikkuja lainaamassa* with the production, but considerably fewer of them would have recognized the novel *Harhama* as an intertext, since *Harhama* is not a very commonly known piece of literature. Also, pointing out its presence in the production was not that explicit. It was obvious to those who are aware of the novel but not for those for whom it was unknown. More arresting were the references to the biography of the author Maiju Lassila/Algot Untola: details of his life were given in the programme.

As mentioned in the previous chapter, some stage images seemed to refer to the incidents in the author's life rather than to the incidents in the story he had written. Therefore, the life of Algot Untola – or rather – the narratives about it – were one important intertext in the production. The threat of violence which the main characters Antti Ihalainen and Jussi Vatanen faced in their conflicts with the governmental authorities was exaggerated hyperbolically. In addition to the police, the police commissioner and a judge whom they encounter in the novel, in the production *Tulitikkuja lainaamassa eli elämän ihmeellisyyks* they also end up in front of a firing squad. In the small-town surrounding and for the petty crimes they have committed this is an anomaly but if associated with the death of the author himself, the image makes much more sense.

Another incongruous stage image which could be associated with the biography of Algot Untola was the bourgeois appearance of the Hyvärinen family, especially the daughter Anna Kaisa who is first betrothed to Jussi Vatanen, but who is later forsaken because of Kaisa Karhutar. In addition to an association with the novel *Harhama*, this anomaly might also be seen as a biographical reference. In St. Petersburg Algot Untola married Therese Marie Johanna Küstring, a middle-class woman whose family belonged to the Baltian-German bourgeoisie. The marriage was contracted in

December 1903 but Untola and his wife apparently lived mainly separately after 1904, when Untola moved to Finland; their divorce officially came into force in 1913.¹⁹⁶

Algot Untola's ideological commitments and particularly his turn from the Old Fennoman Party to the Workers' Party have been confusing issues. Nevertheless, the turn is not quite so unexpected as one could imagine, and it did not happen in an instant. Untola worked as an agitator for the Old Fennoman Party from 1905 until 1907, when he became editor-in-chief of a newspaper close to the party.¹⁹⁷ When he had finished his manuscript for *Harhama* in 1909, Untola left his post in the newspaper and became a full-time author. Hautala considers Untola's departure from the Fennomans to have already taken place by that time.¹⁹⁸ His return to politics started in 1916 when he again began to write for a newspaper close to Old Finns Party; in these articles he criticized the undemocratic practices of the party and claimed that it was turning away from its rural voters for the benefit of the urban political elite. After this, he started writing for a Social Democratic newspaper under the title "Bourgeois letters" and with his pseudonym Irmari Rantamala, and thus moved from the Fennomans to the Socialists – even though still identifying himself as bourgeois. As

¹⁹⁶ Hautala 2006, 21–23; Tapaninen 2014, 17. *Harhama* has for a long time been read for its supposed biographical input which, however, has been questioned in the latest studies. Historian Marko Hautala (2010) has thoroughly studied Untola's biography and his journalistic and political activity and throws doubt on the most scandalous rumours about Untola's biography. One dubious 'fact' is that Untola was a revolutionary during his years in Russia and even participated in an assassination attempt. Another is that Therese Küstring was a hermaphrodite, which obviously would have ruined the marriage from the start. Hautala, however, suspects that the cause for the separation was due to Untola's financial difficulties, on account of which he moved to Finland and took a post as a teacher, which was his first profession (Hautala 2006, 22–24; Hautala 2010, 83–87). During the first years of the separation, Untola even seems to have travelled back to St. Petersburg during his Christmas and summer vacancies; nevertheless, there is no documentation of the couple having been in contact then. The initiator to the divorce in 1913 was Therese Untola, and the cause for it, according to one informant, was Untola's infidelity. Indeed, since 1905 Untola had had a relationship with a widow called Olga Jasinski, which was more or less generally known, and also caused trouble in his working life, thus becoming a documented fact (Hautala 2006, 23–29). The rumour about Untola's revolutionary activity in Russia was originally based on *Harhama* and was strengthened by an article that was published in 1955. Hautala takes this text to be a fabrication; the writer who published it under a pseudonym was an author of adventure stories and Hautala assumes that the motive for the article was the current scholarly interest in Algot Untola when the first academic study was being written by Elsa Erho (Hautala 2010, 90–95). Nevertheless, regardless of the truth value or the lack of it, these narratives remain as inter- or co-texts associated with Untola and his works. New research by Hautala and literature scholars Kaisa Kurikka and Irma Tapaninen had not yet appeared at the time of the production, so the intertextual narrative was still the most influential, and was still the one that read *Harhama* from a biographical perspective.

¹⁹⁷ Hautala 2006, 24–29.

¹⁹⁸ Hautala 2006, 29–30; Hautala 2010, 513, 529.

Hautala concludes based on Untola's explicit announcement in one of his letters, for Untola, the party was merely an instrumental means, whereas the ideology and ideals were the real priority.¹⁹⁹ Untola continued writing regularly to the workers' newspaper from August 1917 to April 1918. When the Reds surrendered in the spring, he was the only editor left in the workers' newspaper. He had been added to the paper's payroll only about a week earlier, and previously had assisted the paper as a freelancer. Hautala assumes that Untola did not expect to be counted as one of the rebels; in his writings he continuously referred to himself as bourgeois and an outsider.²⁰⁰ From the viewpoint of the victorious Whites, he was, however, a passionate demagogue. He was arrested on the street, held prisoner for about a month and taken to be executed without an official or documented conviction. He did not, however, face the firing squad, but jumped overboard when, among a group of the condemned, he was being transported to the place of execution. The guards shot him in the water. One remarkable detail is that witnesses reported that the publisher and the editor of his novels as Maiju Lassila, Eino Railo and Kustaa Wilkuna, were present on the boat; they were presumably invited to witness the execution.²⁰¹

Untola himself sometimes playfully combined the fictional and the real world by embedding some of his pen names as characters in his stories. For instance, in his less known novella *Rakkautta* (*Love*, first published in 1912) the main female character is called Maiju Lassila; the novel is written in first-person narrative and was published under the penname Maiju Lassila.²⁰² A slightly similar kind of artifice and structural play was created when the details of Untola's life were used as a source for some stage images in *Tulitikkuja lainaamassa eli elämän ihmeellisyys*.

The other possible intertexts which may have been associated with the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* are the other adaptations which have been made of the novel *Tulitikkuja lainaamassa*. These adaptations have been numerous over the decades and have been a popular part of the repertoire on both

¹⁹⁹ Hautala 2006, 35–40; Hautala 2010, 492–513. In the mid-19th century the Fennoman Party was under the leadership of J. V. Snellman during which it adopted a sociopolitical orientation. Also, many of the Old Fennomans of the time had entered politics by means of social mobility, whereas the Young Fennomans were upper class. Alasuutari 1988, 93.

²⁰⁰ Hautala 2010, 628–650.

²⁰¹ Hautala 2010, 650, 656, 672–676, 678–679, 690–691.

²⁰² Kurikka 2013, 108.

professional and amateur stages in Finland.²⁰³ However, the frequency of these adaptations and productions has not been uniformly steady but has instead seemed to concentrate in certain phases of history. Hence different explanations for their popularity can be given.

The Workers' Theatres were of great importance in the recovery after the Civil War. They were places where people got together and shared feelings of loss and mourning for the party that had lost the war. The workers' associations' theatrical activities were closed down during the war and sometime after it, but were later supported by the state both by financial means and by returning to the theatres the properties which had been confiscated during the war. Seppälä interprets this as a tactic of the state to calm the situation down, create integration and react to the remarkable support that the Workers' Movement had in society. Theatre, after all, was considered to be popular but not dangerous.²⁰⁴ The five productions of *Tulitikkua lainaamassa* that were staged in the late 1920's were produced at Workers' Theatres and the adaptations were usually made by the managing directors of the theatres.²⁰⁵ The most obvious explanation for the popularity of the adaptations as well as of other plays by Maiju Lassila at that time was the recent Civil War and the author's position as a martyr of the side which lost the war, while the content of the novel is harmless enough to promote reconciliation rather than bitterness.

In the 1930's there was only one professional production made of *Tulitikkua lainaamassa*. It was adapted by Klaus U. Suomela, a jack-of-all-trades of sports and culture, with a consistent interest in the temperance movement. In terms of political standpoints, he shared some similarity with Algot Untola, even though in the Civil War they were on opposite sides. Suomela fought in the White party of the Civil War and was in a high position when the capital Helsinki, occupied by the Red party, surrendered to the Whites. However, later in the 1940's Suomela became a member

²⁰³ A database ILONA, which is maintained by Tinfo – Theatre Info Finland, lists 31 productions between the years 1923–2012. In comparison, Shakespeare's *Hamlet* has had 57 productions during that time period and the Finnish national comedy *Nummisuutarit* 125 productions. It is notable that the listing only includes professional theatres, thus amateur productions are not included.

²⁰⁴ Seppälä 2007, 184–185.

²⁰⁵ This was at least the case with the production of Kokkola Workers' Theatre in 1928 and Oulu Workers' Stage in 1929 (Kokkola 1.9.1928; Kokkola 17.11.1928; Kaleva 16.9.1929). Database ILONA does not provide detailed information about the early productions.

of the Communist Party of Finland, thus conducting a u-turn in his political standpoint.²⁰⁶ This political move was a radical one which also influenced his career and networks in Finnish society. Suomela's adaptation of *Tulitikkuja lainaamassa* was published in 1945 and thus provided the text for several professional productions and probably even more amateur theatre productions during the following decades.

Pentti Paavolainen who has analysed the repertoires of the Finnish theatres from the 1950's to the 1970's points out that on the professional stage there were no productions of *Tulitikkuja lainaamassa* in the 1960's, even though Lassila's plays and especially the unfinished manuscripts that had been found in his property were given stage productions. Paavolainen thinks that at the time the old adaptation did not seem relevant anymore, but the dramaturgical forms of epic theatre had not yet properly entered into the Finnish theatre scene.²⁰⁷ In the 1970's, productions of Lassila's works again became very popular; the overall number of the productions of his works and the productions of *Tulitikkuja lainaamassa* adaptations equals the numbers of the 1920's. According to Paavolainen, radical perspectives and the satire which criticized the class society became a theme in the interpretations.²⁰⁸

At the same time, Lassila/Untola also became a point of interest for other forums of cultural activity. The North Karelian summer university arranged a seminar dedicated to Maiju Lassila in Joensuu in 1977, the Finnish translation of Eino Karhu's literary history that saw Untola's works under different pen names as a consistent oeuvre was published in 1973, and Maiju Lassila's biography written by Leo Lindsten in the series *Legenda jo eläessään (A Legend Already When Alive)* was published in 1977. Even a film, *Tulipää (Firehead)*, was made about Untola's adventurous life, premiered in 1980. This growth of interest was due to a turn to the left in the general political atmosphere and especially in the different fields of culture. In the theatre, a new generation of theatre makers gained a visible position in the field, director Kalle Holmberg being one of the most influential. Thus, in the 1920's and in the 1970's Lassila/Untola was remembered particularly because of his commitment to the

²⁰⁶ Kulha, Keijo K. <https://kansallisbiografia.fi/kansallisbiografia/henkilo/1914> (referred to 10.11.2017.)

²⁰⁷ Paavolainen 1992, 252.

²⁰⁸ Paavolainen 1992, 252.

workers' cause. During other decades when the general political orientation was more on the right, the author name Maiju Lassila was mainly known for humorous folk stories, and the other pen names and activities were largely ignored or even completely forgotten in Untola's popular reputation or, as in the scholarly approaches, explained as an anomaly. Literary scholar Risto Turunen states that Lassila became a national humorist – even against his own will.²⁰⁹

Despite the national humorist status of the author, the adaptations of *Tulitikkuja lainaamassa* and the theatrical traditions to which they relate are not unified, but three major styles can be identified among them. I call the most commonly known and favoured one the humoristic-nostalgic style, and has been the dominant tradition to which the other traditions have featured as alternatives. Both challenging styles emerge in the 1970's. The first one of them I have defined as a theatricalist-carnavalesque style and the production to start it was directed by Jouko Turkka in Joensuu City Theatre in 1972. The second alternative style puts weight on the tragic elements of the novel and the materialistic worldview on which its depiction is supposedly based. The first representative of this kind of interpretation was the already discussed adaptation by Veijo Meri first performed in Turku City Theatre in 1978.

The oldest and the most traditional style is represented, for instance, by the adaptation of Klaus U. Suomela, which was widely distributed as a printed publication. Also, the most commonly known version of *Tulitikkuja lainaamassa*, the film first performed in 1938, belongs to this line of adaptations. Among these kinds of adaptations, the emphasis varies very little although some distinctive characteristics can be found in them as well as even some significant differences to the source text, the novel by Maiju Lassila.

The most original characteristic in the film is a romantic plot that has been constructed between two characters who feature in the novel only in the margins. Their overall characteristics and relation to the main characters were radically changed from those in the novel as well as their function in the plot.²¹⁰ One thing that draws attention

²⁰⁹ Turunen 1992, 107.

²¹⁰ The most original feature in the film version of 1938 is a romance plot that was constructed between a male character of the novel, Ville Kettunen, and a strongly modified character Maija Liisa, who turned out to be the daughter of Antti and Anna Liisa Ihalainen. The roles were cast with one of the favorite young male actors of the time, Joel Rinne, and a former beauty queen, Ester Toivonen.

in the film is the age of Anna Kaisa Hyvärinen; she looks about 16 years old. In the eyes of a contemporary spectator, the age gap between Jussi Vatanen and his first fiancée seems more worrying than amusing. One interesting choice made in several of these types of adaptations, for instance the film of 1938, is the increased gendering of behaviour regarding gossiping. In the novel, it is a very important activity both in terms of the plot as well as in terms of the ways the characters create and maintain their relationships in the rural community. In the novel, it is obvious that both genders participate in the gossip, which is an important way to mediate information relevant for the community. There the false rumour about Ihalainen and Vatanen leaving for America and their consequent drowning in a shipwreck is initiated and mainly also carried on by male characters. However, in several of the humorist-nostalgic adaptations the act of gossiping has been transferred to female characters and they are also named as mainly responsible for the travelling of the rumour, even though the original male carriers of the rumour are involved, too. Gossip as a predominantly female activity has been part of the traditional concept of gender division, so the adaptations often choose to follow the dominant cultural concept rather than maintain the narrative of the source text. Also, in the film, the diegetic time of the story has been moved from the November explicitly announced in the novel to some more summerlike time of year, probably to August. The atmosphere in the images is warm and sunny and some shots show ripening crops of grain.

Whereas the film enjoys the sunny and rural landscape and little town milieu, Suomela's adaptation concentrates the action and scenes so that the locations and the back and forth wandering narration narrows down to remind one of the dramaturgical ideal of realist drama. Most of the scenes are located in a few interiors and for this purpose Suomela has even made some radical changes in comparison to Lassila's novel. The most unique deviation is made in the character of the tailor Tahvo Kenonen, whom Suomela has turned into a man of temperance. So, when Ihalainen and Vatanen offer Kenonen a drink from their bottle, he does not accept the offer and takes their generosity more as an insult. When added to the other characteristics of Kenonen which are labelled as unmanly, like his profession as a tailor, this features as a ridiculous element. Finally, Suomela concludes his adaptation with a moral lesson to Antti Ihalainen, when two women from the village remind him that he himself had left

his wife waiting for the matches for a whole week during his journey, and he himself initiated the rumour about leaving for America. The women also arbitrate the relationship between the spouses by showing that other people are responsible for the complications.

The humorous-realist style maintained its position in the performance tradition beside the challenging styles during the 1970's and even later. For instance, a production directed by Edvin Laine²¹¹ which was performed at the summer theatre Pyynikki in Tampere 1973 represented this line as did two productions in 1977, one at Kemi City Theatre²¹² and the other at Seinäjoki City Theatre.²¹³ The critics associated both of these productions with the strong revival of domestic folk play classics. One of the critics also pointed at a connection to the broader renaissance of folklore in general that made its appearance in fashion, the visual arts and music. Another critic paid attention to the number of novel adaptations in the repertoire of the respective theatre. In the Kemi City theatre production, the music was performed by accordion, which was in line with the Finnish folk culture tone of the performance, whereas at the Seinäjoki City Theatre the music was used to create some contrast to the style of the performance. It consisted, for instance, of bossa nova rhythms played with an electric organ. This production also included a detail which appears interesting from the viewpoint of the 2001 production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. A critic mentions that the appearance of tailor Kenonen "reminds one decisively of another little tramp with a bowler hat".²¹⁴

What I in this study call the theatricalist-carnavalesque style of adaptations was started by renowned director Jouko Turkka, who made his own adaptation of the novel *Tulitikkuja lainaamassa* at Joensuu City Theatre in 1972. The production was a unique combination of commedia dell'arte style acting and folklore material like Finnish folk music and dances.²¹⁵ At the time of the production Turkka was the artistic director at

²¹¹ The adaptation was created as a co-operation by the director and Veli Sandell.

²¹² Adaptation by Matti Miikkulainen.

²¹³ Adaptation by Matti Nieminen.

²¹⁴ *Kaleva* 8.11.1977 Kaisu Mikkola; *Aamulehti* 14.11.1977 Kirsti Nuolimaa, *Vaasa* 16.11.1977 MA.

²¹⁵ *Uusi Suomi* 2.2.1972 Toivo Sivonen; *Karjalainen* 3.10.1972 Ritva Huhtanen; *Karjalan maa* 1.2.1972 Reijo Erttola; *Savo* 27.2.1972 Esko Rusanen; *Savon Sanomat* 27.2.1972 Irma Puustinen; *Kansan Uutiset* 12.3.1972 A. Lennard Auvinen. In Joensuu City Theatre, the main roles were cast as follows: Antti Ihalainen - Esko Hukkanen, Jussi Vatanen - Pertti Kelkka, Kaisa Karhutar - Anneli Sauli, Anna Liisa Ihalainen - Maija-Liisa Turkka.

Joensuu City Theatre and the period of his leadership was stormy. He ended up in strict conflict with the board and the collision was recognized nationwide.²¹⁶ The repertoire of the theatre was considered ideologically motivated but beside the other productions *Tulitikkuja lainaamassa* was seen as relievingly entertaining and showing theatrical skill without political content. One cause of delight was the local interest with which the production was met.²¹⁷ After all, the town to which Antti Ihalainen and Jussi Vatanen make their infamous journey is Joensuu, and also all the other locations in the story are situated in the surrounding countryside. Among the theatrical means of the performance was, for instance, “a living curtain” that consisted of a dancing and cheering row of performers dressed in national costumes. This “curtain” was used to “hide” the changes of the scenery when the locations in the story changed. Also, the animals featuring on the stage, the horse and the pig, were evoked by mime and even the heat that rose from the stove in Vatanen’s sauna was performed by an actor.²¹⁸

According to the critics, Turkka had highlighted how Lassila’s quality as a storyteller becomes emphasized in the complicated story and socially exact description of reality. In the “Director’s word” in the programme, Turkka talks about his aim to combine *commedia dell’arte* with the Kaustinen music festival. The festival was founded in 1968 in the region where the folk musician tradition, particularly the fiddler tradition, was particularly strong. Since its beginning, the festival has over five decades grown to be one of the biggest folk festivals in the Nordic countries. In 1972, however, it was still at the beginning of its history.²¹⁹ The programme leaflet also included a text written by the actor playing Jussi Vatanen, Pentti Kelkka, where he described his character and choices made in the interpretation; how Jussi’s “genuine evil, his possessiveness” is presented in a pointed way. Many of the critics discuss this remark in their reviews disagreeing with it by saying that there is no aggression in the production or by giving it a positive interpretation, for instance, noting how this time

²¹⁶ Lounela 2004, 303-304.

²¹⁷ *Uusi Suomi* 2.2.1972 Toivo Sivonen; *Karjalainen* 3.10.1972 Ritva Huhtanen; *Karjalan maa* 1.2.1972 Reijo Erttola; *Savo* 27.2.1972 Esko Rusanen; *Savon Sanomat* 27.2.1972 Irma Puustinen; *Kansan Uutiset* 12.3.1972 A. Lennard Auvinen.

²¹⁸ *Uusi Suomi* 2.2.1972 Toivo Sivonen; *Karjalainen* 3.10.1972 Ritva Huhtanen; *Karjalan maa* 1.2.1972 Reijo Erttola; *Savo* 27.2.1972 Esko Rusanen; *Savon Sanomat* 27.2.1972 Irma Puustinen; *Kansan Uutiset* 12.3.1972 A. Lennard Auvinen.

²¹⁹ As it happens, Kaustinen was also one of the places, actually the last one, where Algot Untola worked as a teacher before beginning his career in the Fennoman Party. Hautala 2006, 24.

what typically had been previously seen as a silly comedy actually became sharp satire. As one exception among the critics, A. Lennard Auvinen, the critic of the leftist newspaper *Kansan Uutiset*, saw Turkka's approach as Marxist. Otherwise, the reviews stressed the regional colour of the production rather than its ideology. Turkka had earlier directed a contemporary play with a local viewpoint which became a success²²⁰ and the actors in the *Tulitikkuja lainaamassa* production had particularly trained in the local dialect, so there were good and concrete grounds for that kind of interpretation as well.²²¹ Jouko Turkka's adaptation was later performed in some other theatres. Hämeenlinna City Theatre staged a production based on it in 1973 and summer theatres in Lahti and Lappeenranta both produced it in 1974.²²²

The theatricalist-carnavalesque line of interpretations continued, for instance, with a production (1989) directed by Kaisa Korhonen as the first production of the theatre group *Musta Rakkaus* (Black Love) that operated independently within Tampere Theatre 1989–1992.²²³ The point of departure for the production were improvisations that the actors did in the rehearsals, from which the dramaturg Jorma Kairimo composed a manuscript. Also, in this production, music played an important part. It consisted of contemporary Finnish rock music by bands and musicians such as Juice Leskinen, Eppu Normaali and Sielun Veljet.²²⁴ Later productions of the adaptation by Kairimo (Turku City Theatre 1995 and Espoo City Theatre 2003, both directed by Pentti Kotkaniemi) as well as an adaptation by Kari Paukkunen and Leena Tamminen in Lahti City Theatre 2000, directed by Paukkunen followed a similar theatrical style.

Beside the comically emphasized tradition also a more serious line of interpretations was developed that raised the tragic elements in Lassila's novel. It was started by the adaptation by Veijo Meri, the same one that formed the basis for the 2001 production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. The first production of Meri's adaptation at Turku City Theatre in 1978 was directed by Jussi

²²⁰ Lounela 2004, 302.

²²¹ *Uusi Suomi* 2.2.1972 Toivo Sivonen; *Karjalainen* 3.10.1972 Ritva Huhtanen; *Karjalan maa* 1.2.1972 Reijo Erttola; *Savo* 27.2.1972 Esko Rusanen; *Savon Sanomat* 27.2.1972 Irma Puustinen; *Kansan Uutiset* 12.3.1972 A. Lennard Auvinen.

²²² *Hämeenlinnan Sanomat* 31.8.1973; *Etelä-Suomi* 15.5.1974.

²²³ Rajala 2004, 702, 710.

²²⁴ Rajala 2004, 704. There is a locality aspect here as well. Juice Leskinen and Eppu Normaali belonged to the Tampere region rock scene and the leader of Sielun veljet came from Joensuu.

Helminen. This production ended with the love song of the character Anna Kaisa Hyvärinen, which was performed as a vocalization accompanied by a patter of rain. A unique detail at the beginning of the production is a small but remarkable deed by Antti Ihalainen. He sees the wife of blacksmith Kananen approaching the house and hides both the coffeepot and the matches.²²⁵ The reception of the production was quite appreciative but not unreservedly praising. Regarding the gender thematic of the adaptation, viewpoints were divided in an interesting way. Some critics considered it to even be the main theme in the production, while some did not mention it at all. This is not dependent on the gender of the critic. One of the critics writes how the gender inequality is highlighted throughout the production and becomes the main theme, and another one states that the female actors manage to portray their roles quite well, even though the authors had not given them much material to act upon. An unanimous opinion of all the critics was that Kaisa Karhutar²²⁶ was the most successful member of the cast, and interestingly, one of the critics even writes that since Kaisa Karhutar has a hold on her life as an independent individual who owns her own house and has her possessions, she subverts the production's theme of oppressed women.²²⁷

The Tampere Workers' Theatre's production in 2001 joins the same line of interpretation as the first production of Meri's adaptation. I find it interesting that the novel *Harhama* which in the 2001 production gained a remarkable position already featured in the Turku City Theatre production in 1978. Veijo Meri spoke about it in his paper in the Lassila seminar which was organized in Joensuu in 1977 and the critic Irmeli Niemi mentions it in her review saying that "Meri has read *The Matches* with *Harhama* in his hand and the aesthetics presented at the end of it in his mind as a testament."²²⁸

Meri is not the only one who has adapted *Tulitikkuja lainaamassa* in this serious, more tragically oriented tone. Heikki Pursiainen also adapted and directed a production in this style for Riihimäki Theatre in 1983. According to a local critic, Pursiainen associated *Tulitikkuja lainaamassa* with the rest of Algot Untola's works

²²⁵ *Turun Sanomat* 17.9.1978 Jyrki Vuori.

²²⁶ Played by Ritva Juhanto.

²²⁷ *Aamulehti* 27.9.1978 Hannele Krohn; *Suomenmaa* 5.10.1978 Kaija Kaijala-Vuorinen; *Helsingin Sanomat* 17.9.1978 Irmeli Niemi.

²²⁸ *Helsingin Sanomat* 17.9.1978 Irmeli Niemi.

published under his other pen names as well as together with his biography. In the programme, the director characterized his reading as follows: “The materialism of a poor man does not make us laugh anymore.”²²⁹ In the following year Pursiainen directed a production of his adaptation in Kouvola Theatre.²³⁰

So, in the light of the productions based on the novel *Tulitikkuja lainaamassa*, the performance tradition has more variety than the mainstream adaptation, and the interpretations have varied from gentle folk comedy to theatrical and carnivalesque, but also to tragic and critical. Having said that, folk comedy seems to be the dominant mode to which other forms and interpretations are compared. When either theatricalist and carnivalesque or non-comic modes have been adopted they were generally regarded as anomalies that did not manage to subvert or reformulate the expectations of harmless comedy set for further productions.

4.4 GENRE: GUIDELINES FOR THE INTERPRETATION

According to Linda Hutcheon, one way to understand the relation between an adaptation and its source text is to see the source text as an intertext that is always present in the adaptation. It is within this light that I discuss the main source texts, the novel *Tulitikkuja lainaamassa* and the play adaptation by Veijo Meri first performed in 1978. I combine this discussion with an analysis applying Bakhtin’s chronotopes to explore what happens in terms of genre when we move from the original text to later adaptations. From Lassila’s novel through play adaptations to the production in 2001, the construction of the *Tulitikkuja lainaamassa eli elämän ihmeellisyys* forms an interesting collection of temporal layers.

According to Bakhtin, a chronotope – literally meaning “time space” – is the reciprocity between the mutual relationship of time and space in a literary work. In a chronotope the characteristics of time and space merge and become significant entities; the characteristics of time are illustrated in relation to space, and space is reciprocally defined temporally. Bakhtin regards chronotopes as especially significant

²²⁹ *Riihimäen Sanomat* 19.3.1983 Matti Pekkanen; *Hämeen Sanomat* 20.3.1983 Marja Naskila.

²³⁰ *Pohjois-Kymenlaakson Sanomat* 12.4.1984 KH.

in defining the genre in literature; different genres and their subgenres can be defined according to the chronotopes that feature centrally in the works of the genre.²³¹ The chronotopes are especially significant as far as plot is concerned. They have a central role in organizing the events of the plot and in them the knots of the plot are both initiated and solved.²³² Several different chronotopes are often included in works and there are different relations between them: they can, for example, be within each other, juxtaposed, opposite, comparable to each other, interchangeable or intertwined. However, some of them are usually more dominant than others.²³³ Also, in Bakhtin's analysis, the observation of chronotopes is expanded to deal with the character portrayals in the works and the ways the world is organized.

The dominant chronotopes in the novel *Tulitikkuja lainaamassa* and in the adaptations made of it, are not at all unambiguous. There are already competing chronotopes associating the work with different genres in the source text, the novel. Choices made in adaptations introduce their own variations. Analysis of the chronotopes in Maiju Lassila's novel *Tulitikkuja lainaamassa*, Veijo Meri's play adaptation of the novel and finally, in the production *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* adapted and directed by Kalle Holmberg, shows shifts in the genre when the novel was adapted for theatrical purposes at different times. As genre forms an important context in a text and guides its interpretation,²³⁴ these shifts have a remarkable impact in defining the reception and how recognizable the production is for its spectators.

The central chronotope in Lassila's novel *Tulitikkuja lainaamassa* can be identified as quite a classical one, namely the road.²³⁵ Many important encounters that further the plot take place on a road: in addition to Ihalainen's and Vatanen's encounter, the men also meet both Ville Huttunen and Tahvo Kenonen on a road. Besides these encounters, a rumour about Ihalainen's and Vatanen's trip to America

²³¹ Bakhtin 1979, 243–244.

²³² Bakhtin 1979, 414.

²³³ Bakhtin 1979, 416.

²³⁴ Lehtonen 2000, 127.

²³⁵ In her study, Elsa Erho also pays attention to the great significance of the road by stating that it holds the two plot lines in the story together (Erho 1957, 54). Unto Kupiainen has also noted that the road takes the plot in two directions. On the one hand, it takes the men to Joensuu, and on the other hand, it takes the rumour of their trip to America and their consequent drowning to Liperi (Kupiainen 1954, 267).

begins on the road and travels in an opposite direction to that taken by Ihalainen and Vatanen. It is circulated from house to house by travellers who drop in to the cottages along the road. Following the road, Ihalainen and Vatanen end up at the town of Joensuu. There the road becomes streets on which the men chase the pig and get arrested for driving a carriage with a stolen horse.

The dominance of the road chronotope associates *Tulitikkuja lainaamassa* with the genre of the picaresque novel. Typical to this genre, *Tulitikkuja lainaamassa* is a combination of an adventure novel and a social novel, in which the central chronotope can be named more precisely “a road in the cozy world”. According to Bakhtin, such novels merge together the time for adventure and the time for everyday life.²³⁶ In the adventure time, it is typical that characters themselves are passive when coincidence directs the action: things happen to them, they themselves are not active and initiate the events.²³⁷ In Lassila’s novel this is especially true concerning Antti Ihalainen.²³⁸ On the other hand, Ihalainen’s action is not forced in the same way as the action of a hero in an adventure novel is, whose options when facing the events directed by fate or coincidence are often either to flee or fight.²³⁹ Rather, Ihalainen’s action is initiated by positive turns in character and coincidence that offer allurements and chances. The coincidences that typically dominate the plot in an adventure novel,²⁴⁰ also play a significant role in *Tulitikkuja lainaamassa*: from the viewpoint of Antti Ihalainen the whole progress of the plot is affected by turns caused by coincidence. Ihalainen has no goals of his own in the story; he is completely a promoter of the other characters’ aims and needs whom he encounters *on the road*. Yet, he is the central character in the story at least in the sense that the events start from his house and his return home and clearing up of the consequences of his trip also end the story.

The passivity of the characters is actually thematized and even parodied in Lassila’s novel. All the characters in the story tend to deny their own activity in any matter and try to transfer the initiative to somebody else’s account. For example, Vatanen transfers the initiative to propose to Anna Kaisa Hyvärinen to Ihalainen, who

²³⁶ Bakhtin 1979, 325–326, 271.

²³⁷ Bakhtin 1979, 265.

²³⁸ Erho 1957, 53.

²³⁹ Bakhtin 1979, 254.

²⁴⁰ Bakhtin 1979, 254.

in turn transfers the original idea of the matter to “the women”, meaning his wife Anna Liisa and her guest Maija Liisa Kananen, who have discussed Jussi Vatanen’s widowhood and wealth while Antti Ihalainen was having his nap on the bench. The part played by coincidence in the progression of the plot is most clearly highlighted in the pig chase on the streets of Joensuu, which leads Ihalainen and Vatanen to Kaisa Karhutar’s cottage, thus changing Jussi Vatanen’s marriage plans. The characters of the novel surrender to coincidence without hesitation.²⁴¹

In the 1970’s play adaptation by Veijo Meri, the role of the road chronotope has been significantly decreased. In the short scene where Antti and Jussi meet each other, the location is indeed an indefinite road-like field or ground (TL/M, 11), but when they prepare to leave for Joensuu they meet both Kenonen and Huttunen already in Vatanen’s courtyard; Holmberg has followed choices that Meri has made. Nevertheless, the pig chase and horse stealing still take place on the streets of Joensuu.

In the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* the chronotope of the road has become theatrical and a more general intermediary state; its essence as a transition from one space to another is highlighted – both concretely and in a more abstract sense. This directs the story towards *Harhama* and makes it a more extensive component in the entity of the performance than the number of quotes from *Harhama* might imply.

Although *the road* and the adventure time related to it seem to be important features in *Tulitikkuja lainaamassa* they do not cover the complete image of the work. According to Bakhtin, adventure time completely lacks the cyclical nature of everyday life. The character portrayals of adventure time are characterized by both passivity and stability. Adventure time does not leave any imprints either on the characters or the world, but the adventures instead become tests for the characters, who survive without changing, and eventually everything returns to its original equilibrium.²⁴² In a combination of adventure and social novel, on the other hand, adventure time and everyday life intertwine, and both of them change so that a completely new kind of chronotope is created. A metamorphosis story, which in Bakhtin’s study represents an

²⁴¹ About the significance of the road chronotope as a portrayer of socio-historical multiplicity and as a metaphor, see Bakhtin 1979, 407–409.

²⁴² Bakhtin 1979, 250, 265, 266–267.

adventure story and the social novel of ancient Greece, indeed depicts a character at a turning point of life, in a crisis, which permanently changes the character's later life.²⁴³ This also seems to be the case with Antti Ihalainen in the *Tulitikkuja lainaamassa eli elämän ihmeellisyys* production, as pointed out in the previous chapter. The *Harhama* characteristics embedded in the production strengthen the significance of the trip to Joensuu as a biographical turning point in both Ihalainen's and Vatanen's lives. The trip becomes an exceptional situation for them, leading to a significant transition; it is an intermediary state between two stages of life. The theme of a turning point is included in the novel *Tulitikkuja lainaamassa*, but has not often been emphasized in the dramatic adaptations.

In the novel, the transition theme becomes most apparent in the motif of the pine tree that Ihalainen has planned to be his future coffin. The inclusion of this theme has not been popular in the adaptations of *Tulitikkuja lainaamassa* and Meri left it out in his 1970's adaptation. However, in the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* it was included. This unusual choice added a remarkable tone to the production in terms of genre and narrative. Without it, the story can be understood as a series of humorous incidents in the nostalgic rural world when one happenstance leads to another. When included, the pine tree motif sets all the incidents in relation to the life span of the main character, Antti Ihalainen, thus giving him spiritual individuality and showing him to be a representative of his class and their way of life.

In the novel the pine tree is introduced as Ihalainen is starting his journey. He stops by the big tree standing at the gate and proudly admires it, thinking how he would use it as his coffin when the time comes. This aim includes a wish that Anna Liisa would die at the same time so that she could also have a place in the coffin (TL, 11–12). On the surface of the wish there is the materialistic thought of saving resources, though it also includes the archetypal idea of “never ending love” and togetherness. The coffin pine theme returns when Ihalainen comes back home from his journey. After he has noticed that his stable smells like draff and the water in the well tastes like tar after the short mastership of Kenonen, Ihalainen chops the pine down in a rage and afterwards becomes even more furious about so hastily destroying the handsome tree (TL, 196–

²⁴³ Bakhtin 1979, 271, 275–276.

198). Concerning Ihalainen's earlier wish to be buried together with his wife in the pine tree coffin, his fierce logging can be interpreted not only as anger at Kenonen damaging his property, but also because he has managed to force a split between Antti and his wife. Ihalainen's rage calms down due to other considerations. One of the calming factors is that Vatanen helps him to saw the pine into ready boards (TL, 200). This means that Ihalainen settles in to his new situation in life, and eventually he also reconciles with his wife. Thus, Ihalainen's attitude towards the pine is at first practical and materialistic as the beauty of the pine leads him to think of a way to exploit it. On the other hand, the purpose of its usage is not just any wooden construction, but expressly a transportation tool for his "last journey". The coffin pine thus represents for Ihalainen existential self-awareness; it is his way of thinking about death and the limitedness of his own life. That he in this thought includes his wife Anna Liisa, can also be seen as a variation on the 'eternal love theme'; it is an expression of the importance of the relationship rather than a materialistic reduction.

In the manuscript of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* the theme is introduced immediately in the beginning (TL/M – H, 4) after the *Harhama* prologue, but in the production, it appears only in the last scene where an enraged Ihalainen threatens to chop the pine down. Thus, unlike in the novel, in the production the coffin pine theme does not frame Ihalainen's journey, but acts as its end point. The existential turning point for Ihalainen is constructed at the beginning of the performance by other means, mainly by the *Harhama* prologue and by different images based on visual and auditory effects. The significance of the trip to Joensuu as a turning point in the life of Ihalainen and Vatanen is also expressed in the production as a change in the men's appearance: after their return from Joensuu, their light- and brown-toned clothes have changed to dark suits. They have become more serious and are already a step closer to their death. In this sense, the road of *Tulitikkuja lainaamassa* can also be seen in terms of its metaphorical function, which according to Bakhtin is emblematic of folk poetry. Bakhtin states that in folk poetry the road is never merely a concrete road but always represents the character's life course or a significant part of it.²⁴⁴

²⁴⁴ Bakhtin 1979, 280–281.

According to Bakhtin, the location of an adventure chronotope is a strange and unfamiliar world whose conformities to law are unknown to the heroes.²⁴⁵ It is exactly this experience Ihalainen and Vatanen have in Joensuu. They get involved in official and legal discourse with which they are not acquainted and try to tackle it with the only way of communication that they can master, the way they are used to in their home village. This only deepens their troubles. If it was not in the framework of a comedy, this would be a serious source of anxiety.

In a more expansive scale, *Tulitikkuja lainaamassa* resembles an ancient geographical novel, where one's own domestic environment defines the views, scales, values and attitudes of the characters.²⁴⁶ Most of the humorous encounters in Joensuu indeed originate from the stubborn insistence of Ihalainen and Vatanen to follow the same logic in judging their environment and communicating with people as in their home village: the streets are defined in accordance to who has trod them and what has happened on them, and the people in accordance to who they know and who know them as well as on the basis of their material property and its location. In an urban environment, however, the encounters between people are incidental and separate and communicative situations occur between strangers where one must rely on expressions independent of previous common knowledge, and where only a minimum amount of common contextual base is required.

So, the novel *Tulitikkuja lainaamassa* cannot be completely placed in the genre of the adventure novel as described by Bakhtin, although there are several chronotopical similarities. In the adventure novel, an individual faces an abstract and strange world without connections to one's own country, social groups and family, and without an experience of being a part of a bigger entity. The objects and phenomena in the world of an adventure novel are, like its people, separate and unconnected, without connections to larger entities.²⁴⁷ The fictive world created by Lassila functions in a completely opposite way. People are firmly and inseparably connected to each other and to their farms, actions and property. Networks also largely mean people's dependency on each other. As Ihalainen is absent and thus does not bring the matches,

²⁴⁵ Bakhtin 1979, 260.

²⁴⁶ Bakhtin 1979, 263.

²⁴⁷ Bakhtin 1979, 261–262, 268.

time does not indeed stop at his farm but continues, which to Anna Liisa means that her life without matches continues and so does her growing concern for her husband.

Unlike the individuals of an adventure novel, the characters in a geographical novel are, according to Bakhtin, described as public and political in nature. Time is analysed by biographical features and the locations the characters visit on their way have realistic counterparts.²⁴⁸ If analysed in biographical terms, Ihalainen's and Vatanen's adventure in Joensuu can be placed in a significant age period and can be defined as a "middle age crisis". The public nature of the character portrayals is illustrated in the fact that the community actively participates in the private affairs of people, especially the marriages. The situation of the widowed and single characters especially seems to be under constant consideration, and the members of the community have a clear and accurate knowledge of who has thought of whom both in the past and present of the story.

Besides the chronotope of the road, a chronotope of home appears as a significant counter pole in the novel *Tulitikkuja lainaamassa*. Major events take place in Ihalainen's and Hyvärinen's houses, in Vatanen's sauna, which can be counted as a domestic environment, as well as in Kaisa Karhutar's cottage. While incidental and unplanned encounters occur on the road, the house is a location for planned social life.²⁴⁹ In his article, Bakhtin discusses a chronotope of a salon, which is typical in the novels of Stendhal and Balzac, who are considered representatives of realism. In this chronotope, the historical public and private themes overlap in a way that the characteristics of historical time, biographical time and everyday time tightly merge into each other by creating a concrete and understandable picture of the era. In Lassila's depiction of the agrarian community, the chronotope of the house has the same kind of effect; significant matters concerning both the community and the private life of oneself and others are discussed in houses.

The encounters that take place in houses are always a result of someone's – usually a visitor's – intentionality and are significant channels for delivering information. Simultaneously, houses are centred locations for everyday life. While Ihalainen and

²⁴⁸ Bakhtin 1979, 264.

²⁴⁹ Bakhtin 1979, 410–411.

Vatanen experience their adventure on the road, Anna Liisa and Maija Liisa Kananen are in Ihalainen's house in the middle of their everyday routines, disturbed by the lack of matches and Antti's absence. In Hyvärinen's house, on the other hand, people are in the middle of engagement arrangements after the visit of the spokesman Ihalainen. At the same time with the exceptional situation of the anticipation of the engagement, which is not yet public knowledge, they take care of their everyday chores. Public life calls for secrecy about the expected wedding: when visitors, like Anna Liisa Ihalainen looking for her husband, drop in, social obligations must be taken care of and what should not yet be published, must be hidden.

Along the adventure time axis, Lassila's novel is about the intertwining of adventure and everyday life and their impact on each other. To Ihalainen and Vatanen it is clearly an exceptional event, an adventure episode that interrupts their everyday routines. During that episode, however, other characters in the story continue their everyday life, but not without the impact of Vatanen's and Ihalainen's absence. Anna Liisa takes on all the care of feeding the stock and the mare, washing the porridge cauldron and spinning.²⁵⁰ Nevertheless, when the men return home, the daily life in their village has changed. The discussion topics of the neighbours mostly touch on the important events of the annual cycle, like the crops and the breeding of animals. However, in the novel these themes rather represent the materialistic world picture than the cycles of time. They tell about the private wealth of the characters and are rather attributes that define the amount of their property than outline the pace of their life in the shape of different chores.

In Meri's play adaptation from the 1970's, the chronotope of the house is emphasized rather than that of the road. This puts more weight on social hierarchies and the position of women alongside the adventures of men. Seven of the play's eleven scenes mainly take place in one of the houses of the story (in the houses of Kotilainen,

²⁵⁰ In their researches, Kupiainen and Erho have paid attention to the roughness of folk scientific description; the depiction of everyday life does not actually become a central factor in Lassila's novel. For instance, milking the cows is not once mentioned in the story, although it is, alongside the feeding of the animals, the most urgent chore on a farm; yet the number of cows and the amount of milk is constantly discussed in the novel. Erho indeed states that the spiritless roughness of everyday life does not really bother the house of Ihalainen without its master (Kupiainen 1954, 286; Erho 1957, 61–62).

Ihalainen and Hyvärinen or in the main room of Kaisa Karhutar) or in immediate vicinity of one, like in the courtyard of a house.

None of the versions takes the reader to any chamber. The chambers of the other houses are not even mentioned, but Kaisa Karhutar, whose town cottage seems to have both a main room and a chamber, announces that her chamber is occupied by tenants (TL, 82). Yet, owning a chamber puts Kaisa a little closer to a modern private person as the chamber is worth mentioning. Although it currently is occupied by other users, it is still an existing potential space. In the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, Kaisa Karhutar's cottage, which on the stage is more strongly than other spaces signified as an indoor space with its armchair and foot lamp, suggests Kaisa Karhutar's possibility for intimacy, her control over her own life, and sexuality.²⁵¹ An opposite move transferring private to a public area takes place at Ihalainen's house, when Kenonen, after having received a tentative agreement to his proposal from Anna Liisa, orders her and Kanaska to carry the bed outside in order to drive the bedbugs and cockroaches away (TL, 177; TL/M, 67; TLEI, video).

The most intimate chronotope in *Tulitikkuja lainaamassa* is the *sauna*, which first and foremost functions as a setting for Ihalainen's and Vatanen's friendship. The other function for the sauna is equally significant in the novel, since it is a place for the final reconciliation between Antti and Anna Liisa Ihalainen. The novel tells how Antti finally ends his silent treatment on the third day and the couple begin to live a more reconciled life. First, they exchange a couple of sentences about the pig found in Joensuu, and about Vatanen and the widow of Makkonen, Kaisa Karhutar. After they have finished their meal they go to the sauna, where the discussion starts to expand and the narrator announces that the reconciliation is final (TL, 199–200). This slow, progressive reconciliation between Antti and Anna Liisa has not generally featured in play adaptations of the novel. Meri's 1970's adaptation is no exception here. In

²⁵¹ Una Chauduri writes about the binary of public and private in relation to the theatrical conventions and traditions of naturalism and environmentalism. According to Chauduri, the environmental theatre, which claims to be the opposite of naturalism, is more a continuum than a rupture. Their common characteristics are what Chauduri calls "the hidden discourse of home and belonging" which, she states, along with "related concepts, such as privacy, inclusion, participation, occupy the ideological heart of modern drama" (Chauduri 1997, 26–27). The production discussed in this study belongs neither to the naturalist nor to the environmental tradition, which is reflected also in its representations of places: no domestic privacy exists in its world and belonging is more participation in a network of knowledge and ownership than a sense of emotional commitment.

Tulitikkuja lainaamassa eli elämän ihmeellisyys, the slowly sought reconciliation, or at least its attempt, is located in Hyvärinen's courtyard, not in the intimacy of Ihalainen's own sauna.

Ihalainen's and Vatanen's friendship and its illustration in the sauna scene is usually represented in different adaptations. Meri revels in the men's bathing pleasure in a way that a homosocial situation would seem to introduce homosexual associations to the reader, especially in view of Meri's parenthesis: "Rubs in rhythm with Antti's back and forth movement and gasping breath. It resembles the regular pulse of a sex act getting under way"²⁵² (TL/M, 19-20). Kalle Holmberg does not represent this scene in the way Meri suggests in his play adaptation. Instead, *Tulitikkuja lainaamassa eli elämän ihmeellisyys* hastily passes the sauna scene and emphasizes instead the drinking scene that follows it as the moment of togetherness between the friends.

The third independent and significant series of important chronotopes are found at the premises of the authorities: the jail, the police station and the courtroom. The significance of these locations gradually increases from the novel through Meri's play to the *Tulitikkuja lainaamassa eli elämän ihmeellisyys* production, where the premises are expanded to refer to the life story of the author Algot Untola along with the story of his fictive heroes Antti Ihalainen and Jussi Vatanen. This line of interpretation draws on Bakhtin's chronotope of *agora*, which I will elaborate on further in Chapter 5 along with the discussion about how the production addressed its spectators as citizens with an interest in and knowledge about Finland's history.

To sum up this part of the chronotope analysis, my discussion shows how the choice of genre shifts from the source to the two layers of the adaptations. The novel *Tulitikkuja lainaamassa* can be defined as a combination of two genres, first, the picaresque novel, which itself already includes characteristics of an adventure novel and a social novel, and second, a geographical novel. In Veijo Meri's adaptation from the 1970's, the chronotope of *the house* supersedes the chronotope of *the road*. This emphasis puts more weight on social hierarchies and on the impact that these hierarchies have in the lives of the characters, that is, how material conditions determine their possibilities in life. Hence its genre first turns more towards a theatrical

²⁵² Translation Juha Mustanoja, slightly modified.

version of the geographical novel with its emphasis on the public and political nature of its characters, and second, towards realism with the weight placed on the depiction of a historical era. The third layer, the manuscript of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, again brings forth the chronotope of *the road* but emphasizes its metaphorical dimension that refers to the life span of the central character, Antti Ihalainen. The 2001 manuscript also puts more weight on the premises of the authorities: *the jail*, *the police station* and *the courtroom*. These are the locations of a strange and unfamiliar world whose codes of behaviour are unknown to the main characters, reflecting the features of an adventure novel where the plot is typically dominated by coincidences. Nevertheless, even though the variation among the dominating chronotopes is significant, it happens within the possibilities provided by the chronotopes that are already included in the adapted text.

Besides the chronotopes of a work which define its genre, Bakhtin expands the analysis of the chronotope to also cover the world outside the novel, the realistic world of the author and the reader.²⁵³ This part of the chronotope analysis extends from the genre of the story to the genre of the event of reading – or, as in the case of this study, the event of performance. As such, it belongs to the discussion concerning the interaction between the performance and its audience, which is the topic of the next chapter.

4.5 FRAMING AND BEING FRAMED

To complete this chapter, I take a brief look at those elements that were actively created and associated with the production in order to attract attention and provide directions for its interpretation, the framing texts according to Mieke Bal. I consider the framing elements to consist of the pre-publicity of the production but also of the texts that were created and published after the opening night and even after the performance period of the production was over. The reviews that also belong to the framing documents of the production will be discussed in Chapter 5 as part of the

²⁵³ Bakhtin 1979, 417.

reception and thus in Austin's terminology belonging to the perlocutionary dimension, but other framing texts as well as images are the topic of this section. In addition to these production-related texts I discuss briefly Holmberg's own reflection about how he locates the production in his career as he presents it in his autobiography *Viimeinen erä* (*The Last Round*, 2010) and in my interview with Holmberg 22.8.2013.

The producers of this framing material are few and are a rather disunited group of people, hence also their intentions and motives vary, and, at some point even the object of the framing changes. The framing materials closest to the production, like the programme leaflet and the photos of the production and the characters were a co-operation between the artists of the production, the publicity officers of the theatre and freelance graphic and photography professionals. The pre-publicity that the production gained in the media involved the effort of the publicity officers and the journalists; these two groups have their own motives and perspectives that possibly differ from each other. In all these materials, however, the initiative comes from the producer's side of the production and the motive is the attempt to draw and focus attention to it. Nevertheless, regarding the prepublicity, this focus may be outweighed by the preferences favoured by the journalists, for instance by popular human-interest narratives. When it comes to Holmberg's own reflections, whether the published ones in his memoirs or those that he expressed in the interview, the producer of the framing material is single and comes from the core of the production. However, the object of the framing moves from the production as the aesthetic entity shown at the theatre to a much larger totality that includes all the early phases and pre-preparations in the process towards the production as well as its reception and the personal emotional and practical consequences that followed it. So, all in all, the framing material and the entity which it frames is a more scattered collection of texts and images that may draw attention to varying directions.

The closest framing text to the production was the programme leaflet. The programme (see Appendix) was edited by the scenographer Tiina Makkonen, who was in charge of the overall design. The programme clearly shows her hand and is coherent with the production: it consists of palimpsestuous collages of images and also, its physical structure repeats the idea of layeredness with its "double gate fold" type of

layout for cover, bottom and twelve double page spreads in between them. The red ochre paint of the periaktoi walls coloured most of the images.²⁵⁴

The historical figure of the author, Algot Untola, was one of the main topics of the programme leaflet. Three complete spreads out of thirteen, told his biography with two photographs and a tale about his death, which occurred immediately after the Finnish Civil War had ended and the Reds had surrendered. One of the photos portrayed Untola as a young man; it was taken during his Vyborg years in the mid-1890s, when he worked there as a schoolteacher. About that time, he also changed his family name from Tietäväinen to Untola.²⁵⁵ The second photo was the last one taken of him: after the Civil War as prisoner 158. The texts were composed by the press officer of the theatre, Minna Sirnö, and they summarize Untola's biography in a concise yet sensational manner without making a difference between the known facts and assumptions based on rumours. So, besides the known details of Untola's family history, his education, professional activities and the literature he wrote and published under several pen names, the programme tells about his involvement in the assassination attempt, his wife being a hermaphrodite and that he had a child with Olga Jasinski.²⁵⁶ This composed the information content of the programme; the rest of the texts are citations from the play and are manipulated images from the production.

So, the complex and multifaceted figure of the author, Algot Untola, was one of the ghosts deliberately invited to participate in the production of *Tulitikkujen lainaamassa*. Nevertheless, in spite of the serious attempt to focus the attention to the production by continuing its aesthetics and offering background information to aid the interpretation with the biographical knowledge about Algot Untola, it is possible that the connection between the biography and the images on the stage may have escaped notice. Providing biographical details is such a common convention of programme leaflets that its relevance in interpretation may not have stood out.

²⁵⁴ The image processing was by Tapio Parkkinen.

²⁵⁵ Hautala 2006, 15, 20.

²⁵⁶ None of these have been confirmed and the rumours pointing to them are vague, as pointed out by Hautala. Hautala 2010, 83–87, 90–95, 201–205. However, the most recent academic research did not exist at the time of the production, and Sirnö probably used Leo Lindsten's biography as her source. Lindsten's colourful narrative includes all the issues presented in the programme. Lindsten 1977, 61–65, 72–85, 89–93.

Beside the more or less accurate knowledge about Untola and in addition to the information about the crew of the production, the programme included photographs of the actors in their characters. Three of the eleven presented scenes were not in the production but were staged particularly for the photos. The first of them presented the whole cast trying to squeeze themselves between almost closed doors of the periaktoi and in the last one they all posed peacefully grouped as couples or families in front of a winter scenery. The haulers were positioned as if they were painting the work. One of the photos presented Antti and Anna Liisa Ihalainen in a portrait composition with a painting by Hugo Simberg in the background. In the painting, a skeleton typical of Simberg's images is carrying away a newborn infant in swaddling clothes. The composition of the couple and the painting clearly visualizes something that comes up in Anna Liisa's and her guest Kanaska's dialogue: at the beginning of their marriage, Anna Liisa and Antti had a baby girl who died soon after her birth and since then they remained childless. It can, when taking into account the narrative of Algot Untola included in the programme, be seen as another hint to the author.

The press publicity which preceded the opening of the production, focused for the most part on the director Kalle Holmberg. Many of the articles constructed their story on the fact that his wife, Ritva Holmberg, also a theatre director, was at the same time staging a play by Federico Garcia Lorca for the Tampere Theatre. Thus, quite a lot was told about the practicalities of two directors sharing a life and how a long marriage of 38 years had shaped it.²⁵⁷ According to Kalle Holmberg, this viewpoint was a choice made by the press and not the directors; according to Holmberg, the couple's simultaneous work periods as visiting directors in Tampere were not in any way related.²⁵⁸ Here a journalistic framework of human-interest narrative can be recognized, and even though quite accidentally and in the margins regarding this study, this, nevertheless, adds one more case to the collection of marriages that become represented around the topics of this study.

There was also prepress material that focused its attention on the production whose opening was approaching. In an interview published in several newspapers, Kalle

²⁵⁷ Anne Välinoro *Aamulehti* 30.8.2001; Aila Seppälä *Ilta-lehti* / a weekly supplement *Viikkolehti* 1.9.2001; Anne Moilanen, *Anna* 35–36 / 2001.

²⁵⁸ Holmberg 22.8.2013.

Holmberg describes his interpretation of *Tulitikkuja lainaamassa* as a road movie, the last chase and last drunkenness, a description of the stress of middle-aged men and the last real frolic.²⁵⁹ In another interview, he said that directing *Tulitikkuja lainaamassa* was his contribution to keeping awake the national identity and that he was slightly worried that the memory of the nation was fading. According to him, a loss of the national memory may risk losing the national culture, whereas popular culture and entertainment can well take care of themselves.²⁶⁰

Thus, both the personal and the social aspects were present in the advance press material of the production although not side by side. Also, the author of the novel, Maiju Lassila or Algot Untola and his several pseudonyms, featured as one possible theme. The local newspaper emphasized in its article the mystery of the multifaceted Untola,²⁶¹ and the same emphasis could be found in the customer magazine of Tampere Workers' Theatre, which published a long citation of both the director Kalle Holmberg and the author of the adaptation, Veijo Meri. In the citation, they talk about Untola's several pseudonyms as an attempt at anonymity through the inflation of names, but also about Untola/Lassila's absolute skills in writing for the stage and the seriousness of his humour.²⁶²

In his memoirs, Holmberg looks back on his experience and the process of directing *Tulitikkuja lainaamassa eli elämän ihmeellisyys* in Tampere. On the night of the anniversary performance and reception, about ten days after the opening of the production, he visited the grave of Algot Untola instead of participating in the festivities. He also explains that when he had discovered that the production would be the anniversary production, he considered it the best possible way to celebrate the workers' culture because of the author's artistic ethos and his description of the people.²⁶³ Afterwards, Holmberg framed *Tulitikkuja lainaamassa eli elämän ihmeellisyys* in continuum with his earlier works in Tampere. The working period included the stage adaptations of Väinö Linna's novels *Under the North Star* (the

²⁵⁹ A piece of news based on a report by STT, among others in *Hämeen Sanomat* 17.3.2001, *Keskipojalainen* 18.3.2001, *Turun Sanomat* 19.3.2001, *Etelä-Suomen Sanomat* 20.3.2001; also cited in Rajala 2001, 682.

²⁶⁰ Aila Seppälä *Iltaalehti* /a weekly supplement *Viikkolehti* 1.9.2001.

²⁶¹ Anne Välinoro *Aamulehti* 30.8.2001.

²⁶² *Aplodi* 2 / 2001, 19.

²⁶³ Holmberg 2010, 244–245, 247–248.

trilogy staged in two parts: *Akseli ja Elina* (*Akseli and Elina*, 1993–1994) and *Pohjantähden alla* (*Under the North Star*, 1995–1996) and *The Unknown Soldier* at Pyynikki summer theatre 1993–1997, and a stage adaptation of a historical research by Professor Heikki Ylikangas *Tie Tampereelle* (*The Road to Tampere*, 1993) at Tampere Workers' Theatre. All these works were in one way or another related to the Finnish wars; mostly to the Civil War, except *The Unknown Soldier*, which is set in the Second World War.²⁶⁴ Nevertheless, *Tulitikkuja lainaamassa* was not Holmberg's first option when Esko Roine asked him to direct at Tampere Workers' Theatre.²⁶⁵ However, during the early phases of the process, Holmberg started to feel drawn to the pseudonyms and characters of Algot Untola, and when it turned out that the production he was directing would become the theatre's festive production, Holmberg came to the conclusion that nothing would suit better the celebration of workers' culture than *Tulitikkuja lainaamassa* by Maiju Lassila.²⁶⁶ When describing the process for the production Holmberg talks about "comprehensive spatial carnivalesque", grotesque and "conscious overacting".²⁶⁷ Also, he notes that everyone did not like that, and that the production's investment "in the presence of the shadow of death in the everydayness of life" was something did not accord with the preferences of the audience.²⁶⁸ The critical reception of the production became a tremendous disappointment for Holmberg, which led him to contemplate retirement.²⁶⁹

To sum up the content of this chapter: the discussion about the contexts, inter- and co-texts and frames of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* shows that some of them were there evidently as circumstances like the theatre with

²⁶⁴ Holmberg 22.8.2013; <https://www.pyynikinkesateatteri.fi/teatteri/historia.html> read 25.12.2019. All Holmberg's works in Tampere did not concern the wars; he also directed Eugene O'Neill's *A Long Day's Journey into Night* (Tampere Theatre 1998) with Esko Roine in the leading role. During 1995–2000, Holmberg also directed plays related to the wars at The National Theatre in Helsinki: *Suuri Rooli* (*The Great Role*, 1996) by Runar Schildt and a stage adaptation of historical research by Heikki Ylikangas *Kun Summa petti* (*When Summa Failed*, 2000). http://ilona.tinfo.fi/esitys_lista.aspx?lang=fi read 25.12.2019.

²⁶⁵ Holmberg's first idea was *Nummisuutarit* (*Heathcobblers*) by Aleksis Kivi, but he abandoned the idea because he had recently seen a very good staging of it (Lahti City Theatre 1999, dir. Juha Malmivaara). The second idea, which he had already started to work with, was *The Misanthrope* by Molière.

²⁶⁶ Holmberg 2010, 246–248.

²⁶⁷ Holmberg 2010, 249–250.

²⁶⁸ Holmberg 2010, 250–251.

²⁶⁹ Holmberg 2010, 253.

its history, the structural position on the theatre map of Finland, and implicitly through the repertoire and explicitly in the nature of the public policy statements made at the beginning of the 21st century. Some of them were intertexts that depended heavily on whether they were activated in the interpretation by the spectator like the less obvious source texts *Harhama*, *Ikiliikkuja* and Untola's own biography and oeuvre as well as the adaptation and performance tradition of *Tulitikkuja lainaamassa*. Even the genre of the production turned out to be a layered and rich collection of changing frameworks. So, the guidelines provided by the context and the intertexts remind one more a spider's web than a clearly recognizable, easy to follow thread.

In Chapter 3, I started the analysis of the illocutionary aspect by identifying the aesthetic conventions relevant in respect to the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. In this chapter this was completed from the viewpoint of contexts. As Austin states, circumstances strongly affect whether an illocutionary act succeeds or fails.²⁷⁰ The aesthetic analysis I applied showed that the epic theatre tradition and a combination of modern and postmodern aesthetics were the theatrical conventions with which the production was associated. The contextual analysis supplemented this by acknowledging the theatre's status as workers' theatre as well as the performance tradition of the novel adaptations. These were the larger frames within which the theatrical event of the production took place. The discussion about the framing texts of the production showed an attempt to continue the aesthetics of the production and also aided its interpretation. Nevertheless, the analysis also showed that the contextual factors included contradictory elements in which some supported the success of the production while others, like the theatres chosen and an explicit emphasis on entertainment, the strong dominance of the mainstream humoristic-nostalgic style of adaptations, and the complex and layered characteristics of the genre of the adaptation produced possible points of subversion where the possibility of falling into the shadow or the gap between the illocution and perlocution lurked.

In the next chapter, I will move on to analyse how the production addressed its audience, which corresponds to the perlocutionary aspect of Austin's division of the speech acts, and how this address was received by the public response of the critics.

²⁷⁰ Austin 1975, 100.

As already briefly referred to, this response was not altogether appreciative. Nevertheless, from the viewpoint of Austin's conceptualization and therefore also for this study, the failures are as interesting and enlightening as the successes.



Photo Ari Ijäs / TTT theatre.

5 THE JOURNEY FROM THE STAGE TO THE AUDITORIUM

This chapter focuses on the perlocutionary dimension of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. By perlocution Austin refers to the “consequential effects”¹ or to “what we bring about or achieve *by* saying something”.² He defines the third category of acts performed beside locutionary and illocutionary acts as follows:

Saying something will often, or even normally, produce certain consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of the other persons: and it may be done with the design, intention or purpose of producing them.³

However, as Austin reminds us, not all the intended consequences necessarily happen, and sometimes even unintended ones occur. He also pays attention to the impossibility of defining the range of the perlocutionary effects or of the scale of the act.⁴ This makes the borders between the actions themselves and the world around them vague and porous. What can and should be counted as consequences of a speech act – or any act – is arbitrary rather than definable. According to Austin:

There is no restriction to the minimum physical act at all. That we can import an arbitrarily long stretch of what might also be called the ‘consequences’ of our act into the nomenclature of the act itself is, or should be, a fundamental commonplace of the theory of our language about all ‘action’ in general.⁵

Regarding a theatre production, these “arbitrarily long” stretches may become arbitrarily broad and varying, too, due to the fact that the audiences that are addressed consist of groups rather than single individuals. The impact and influences that theatre productions have on their audiences have always been an important argument both for and against theatre. Helen Freshwater states that:

¹ Austin 1975, 101.

² Austin 1975, 109.

³ Austin 1975, 101.

⁴ Austin 1975, 106–107.

⁵ Austin 1975, 107.

Our sense of the proper, or ideal, relationship between theatre and its audiences can illuminate our hopes for other models of social interaction, clarifying our expectations of community, democracy, and citizenship, and our perception of our roles and power (or lack of it) within the broader public sphere.⁶

In this chapter, I will focus on the move from locutionary and illocutionary to perlocutionary acts and explore what kind of perlocutionary acts are at play in the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. Regarding that, I will first map the means that the production uses in its attempt to address and position its audience, second, I will analyse the expressions in the critical reception that illustrate the response to the performance, and third, I will revisit the Bakhtinian concepts of chronotopes and explore the production as an *agora* which ties the illocutioners, the theatre makers and their audience, that is, and the (theatrical) speech act into the same time-space moment of the theatrical event. However, before moving on to discuss the perlocutionary acts of the production, first a brief look at some philosophical elaborations of the perlocutionary.

5.1 CONSEQUENCES AND EFFECTS

The perlocutionary was left unfortunately undertheorized by Austin.⁷ Recently it has, however, been discussed further by Stanley Cavell, whose work on Austin was discussed in Chapter 2, and in his wake by others like Timothy Gould.

Timothy Gould pays attention to what happens between the locutionary, the illocutionary and the perlocutionary aspects of the speech acts in his article “Unhappy performative?”. He points at the disruptions and discontinuities in the linkages between the aspects and brings out the fact that the utterance of a certain locutionary expression, for example, saying “I’m sorry”, does not automatically perform the conventional illocution of an apology, but can, instead, also do something else, like

⁶ Freshwater 2009, 3.

⁷ Cavell 2005, 17, 169–173.

work as a provocation or even as an accusation.⁸ There is even a looser linkage between the illocutionary and perlocutionary aspects of an utterance. The illocutionary act performed by the utterance depends on the power of convention, which may be stronger (especially in the case of the explicit performatives) or weaker, but the forces leading from illocutionary acts to perlocutionary acts are in all cases much more ambiguous than with respect to illocution. Regarding theatre, this would be the case, for instance, in the anti-racist performances discussed by Shannon Jackson. The intended illocutionary act of a declaration of racial identity can be taken as an accusation or offence by some spectators, especially those who have not experienced racialization themselves.⁹ In those cases the identities of the spectators and their capability and willingness to identify with the performance becomes relevant.

Gould calls the gap between the illocutionary and the perlocutionary acts “illocutionary suspense or perlocutionary delay”,¹⁰ and he remarks that in Austin’s analysis this aspect remains only implicit. By paying attention to the gap, Gould emphasizes that even a successful uptake of the illocutionary act does not guarantee, let alone is not the same as, its perlocutionary success.¹¹ As Gould puts it, “the meaning and the illocutionary force of the utterance are not therefore to be construed as identical to the fact that an utterance has certain effects or consequences”.¹² Gould’s reading is here close to Shoshana Felman, who sees Austin’s work targeted at shaking our understanding of the relationship between the operations of language and the world. Both Felman and Gould also see comedy as an important means for Austin to perform what he talks about.¹³ Gould puts it like this:

The comic combination of confidence and provisionality in his classificational schemes was not merely designed to shake our confidence in the true/false dichotomy. It was intended to seduce us away from the reassurances of that dichotomy into a larger appreciation of the common miseries of utterance – whether constative *or* performative. Delivering us from the old fetishism of the true and the false would, by the same act, deliver us over to what the fetish was perhaps designed to conceal: a more homely, less manageable, and hence more

⁸ Gould 1995, 29.

⁹ Jackson 2004, 185–187.

¹⁰ Gould 1995, 28.

¹¹ Gould 1995, 28–29.

¹² Gould 1995, 29.

¹³ Felman 1983, 77–85, 120.

uncanny region – a region in which our utterances find (or fail to find) their various relations to the world and its other inhabitants.¹⁴

Stanley Cavell reminds us of the fact that Austin is first and foremost interested in the illocutionary aspect of utterances, and intentionally leaves the other two, locutionary and perlocutionary to the side. Cavell names two possible reasons he has found for Austin's prioritizing. First, Austin himself claims the illocutionary to be the one that is generally neglected by philosophers and is therefore in demand of attention. The second reason is identified by Cavell; he remarks that "Austin is rather avoiding, even rather occluding, the passional side of speech".¹⁵ Regarding the perlocutionary aspect of the utterances Cavell recalls how Austin distinguishes the illocutionary aspect of the utterance by its conventionality: "the performative formula (to say it is to do it) applies to the illocutionary act and not to the perlocutionary act".¹⁶ Thus, the speaker of the utterance cannot determine whether her warning does actually warn her listeners. It can happen that it just amuses them. There is no convention to direct the path from the locution and illocution all the way to the perlocution.¹⁷ As Cavell puts it:

What seems true to say is that the perlocutionary effects of an utterance may be as various as the motives for speech, and, as with any human action, an utterance will have (in general) intended and unintended effects and consequences.¹⁸

Even though the connection between the illocutionary and the perlocutionary is not as tight as the one between the locutionary and the illocutionary, it nevertheless exists. Cavell points out that this is the sphere of ethical judgment. According to him, "to know what perlocutionary acts I am *liable* for "bringing off" is part of knowing

¹⁴ Gould 1995, 23–24.

¹⁵ Cavell 2005, 170. Intrigued by Austin's consistency in this negligence, Cavell sets his own exploration of speech as action focusing on its affectual aspect and calling it a passionate utterance. He defines it in relation to the performative utterance: "A performative utterance is an offer of participation in the order of law. And perhaps we can say: A passionate utterance is an invitation to improvisation in the disorders of desire." Cavell 2005, 185.

¹⁶ Cavell 2005, 171.

¹⁷ Cavell 2005, 171–172.

¹⁸ Cavell 2005, 174.

what I am doing and saying, or am capable of knowing and saying”.¹⁹ With respect to theatre, the connections of conventionality between the locutionary, illocutionary and perlocutionary are even more loose than with respect to speech. As Shannon Jackson’s cases of anti-racist performances and their divided reception that were discussed in Chapter 2 demonstrate, the self-identification of spectators can make a definitive difference in the reception.

Regarding *Tulitikkuja lainaamassa eli elämän ihmeellisyys* at Tampere Workers’ Theatre in Finland 2001, I suggest that the relevant alternative identifications, or maybe better said, subject positions, offered by the production and expected by the mainstream theatre discourse differed. As a working hypothesis I propose that they were stretched between the subject positions of a citizen and a consumer. With the locutionary and illocutionary features expressed by the aesthetic choices the production addressed its spectators as citizens. This will be argued in more detail in the next section of this chapter. Nevertheless, in Finland at the beginning of the 21st century, the assumed subject position for those sitting in the auditorium was rather one of a consumer, at least this was the case in the mainstream repertoire of the big stages. This seemed to be the assumption that oriented the judgment regarding the success or failure of the production in many or possibly even in most reviews. This will be further elaborated in section 5.3. The contextual features directing the identification of the reception that were discussed in the previous chapter were diverse. Some of them oriented the identification of the spectators towards the subject position of a citizen. Such were first, the emphasis on the workers’ movement history, which became highlighted due to the anniversary context of a workers’ theatre and the director’s reputation as an artist with social concern, and second, the hermeneutical identity of the adaptation (Hutcheon), which invited the spectator to palimpsestuous readings (Genette) of the production. Some features, again, directed the orientation towards the consumer identification. Such were the theatre’s known and explicated status at the turn of the century and the established narrowed image of the author Maiju Lassila as a representative of harmless unpolitical popular comedy. Hence, the contextual

¹⁹ Cavell 2005, 174.

guidelines for the reception did not produce coherence but discordance of perspectives that drew the subject positioning into different directions.

5.2 ADDRESSING THE CITIZEN

Hermeneutics provides the epistemological assumptions that concern the gaining of knowledge and characterizes this knowledge to be dependent on the knowledge-seeking subject. It is also one aspect in the analysis of the performance and its relation to the audience. In his article “Witnessing Woyzeck: Theatricality and the Empowerment of the Spectator” Freddie Rokem states that the spectator’s hermeneutical position is constituted by a particular strategy used by the production. He identifies two very commonly used structures, a witness – someone is watching or listening to the events happening on the stage – and a performance-within-the-performance as a invitation for the real spectator in the auditorium to transform herself “from the passive theatre-goer into an active spectator”.²⁰ Furthermore, particularly the witness, because of its liminality, has a power to, at least to some extent, stretch the fictional space beyond the spectator space. Finally, Rokem claims that in addition to this invitation to interpret what they witness in the form of the performance, the spectators are also invited to moral and ideological commitment. “By watching and trying to understand the dilemmas of the witnesses on the stage, the spectators are also invited to take a variety of moral responses.”²¹ Therefore, according to Rokem, the hermeneutical position is not only a matter of the spectator, but a concern of the production and its artistic, dramaturgical means.

Tulitikkuja lainaamassa eli elämän ihmeellisyyys included neither on-stage-witnesses nor exact performances-within-performance, but I consider its palimpsestuous identity to be an attempt with the same purpose, that is to function similarly as the strategies described by Rokem. Thus, it was an invitation for the

²⁰ Rokem 2002, 170–171.

²¹ Rokem 2002, 182–183.

spectator to active interpretation and commitment calling her to transform herself “from the passive theatre-goer into an active spectator”.²²

The layers that were stratified on top of each other in the production are in many ways associated with Finland’s national history. Therefore, I consider the production to call its spectators to attach themselves to the subject position of national citizens. Citizenship is, like most concepts, not at all unambiguous. David Wiles ties it with three ideals:

We might think of modern citizenship as triangulated [...]: on the **libertarian ideal** of the individual vested with rights, **on the moral ideal** of duty to others and **on the communitarian ideal** whereby citizenship is a mode of belonging. A prerequisite of both theatre and citizenship is the existence of a public sphere where people come together and make contact with each other.²³

Wiles also reminds us of theatre’s function as a creator of communal memories which becomes noticeable when the shared historical basis exists but also when it does not.²⁴ Whereas Wiles describes a triangulated concept of citizenship, Janelle Reinelt defines two alternative conceptions for it: the republican tradition, which originates from Ancient Greece, and modern liberalism’s tradition originating from Ancient Rome.²⁵ In comparison with Wiles, Reinelt’s first concept of citizenship, the republican, seems to include both the moral and the communitarian ideals of Wiles’s triangle. According to Reinelt, it:

emphasises citizenship as belonging, with its ideas of a common good, public spirit, care for the community and participation in civic and political life as a citizen’s duty.²⁶

The liberal conception of citizenship is based on the ideas of “individual rights and private interests”, hence “the individual is the bearer of citizenship rights and the nation state is the guarantor of citizenship”.²⁷ Reinelt’s interest in the theories and

²² Rokem 2002, 170–171.

²³ Wiles 2011, 207–208. The boldings in the original.

²⁴ Wiles 2011, 7.

²⁵ Reinelt 2015, 37, 49.

²⁶ Reinelt 2015, 37.

²⁷ Reinelt 2015, 37.

practices of citizenship is located at the point where globalization and multiculturalism put heavy pressure on ideas of citizenship, and especially on the liberal model, which has been the dominant mode during most of the 20th century.²⁸ At the time when *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was in the repertoire, the challenges brought by globalization were still in their infancy in Finland. Nor was it the dominant liberal model of citizenship that the production seemed to be calling for, which was republican citizenship with its sense of communitarian belonging. The production consisted of rich strata of historical and cultural layers and references, which created an invitation for citizen-spectators who have an interest in a shared sense of community. Regarding the points and persons of history to which the production referred and alluded, there were actually two communities to which it invited its spectators to feel the sense of belonging: nation and class.

I consider this address to be an illocutionary act of the production: it addressed the national citizens of the communitarian ideal and relied on their ability and willingness to interpret the references to the shared histories of these communities. It was possible to follow the story of the two men on their road trip without paying attention to and decoding the specific allusions to the biography of the author Algot Untola / Maiju Lassila nor to the director Kalle Holmberg himself. Nevertheless, the stage was so saturated with independently signifying national imagery that even without specific knowledge about each detailed reference, the characteristics of the production as addressing the members of a national community probably became clear. First, there was to begin with the well-known – even if not well-known as a narrative, but at least well-known as a title – the novel *Tulitikkuja lainaamassa*, then there were the paintings on the walls of the scenery, the iconic and recognizable imagery of Hugo Simberg and the landscape imagery of all the seasons recognizable as themes if not as works. The music that accompanied some of the scenes was from the most famous Finnish composer Jean Sibelius, and even though the works were not the most familiar ones,²⁹ they were certainly recognizable for connoisseurs of classical music. If not

²⁸ Reinelt 2015, 37.

sooner, the final song, a well-known Finnish rock ballad with its lyrics about the rapid development of Finnish society, should have elucidated this aspect.

In the Finnish language, the words denoting a citizen (*kansalainen*) and the nation (*kansakunta*) share the same root, the people (*kansa*). Perhaps because of this linguistic connectedness these concepts seem to be associated with each other more and be less distinguishable than in some other languages, such as English, where the concept of citizenship is linguistically based on the word city.³⁰ Benedict Andersson's suggestion for the definition of nation is "an imagined political community". According to Andersson, it is important to make a distinction that being imagined is not synonymous to being manufactured or false, but simply that "all communities larger than primordial villages of face-to-face contact [...] are imagined".³¹ He also wished to distinguish nationalism from the category of ideologies, where it sometimes tends to be located. Instead, Andersson proposes nationalism to be discussed in comparison to concepts like religion and kinship. With this choice he manages to bypass the three paradoxes that often trouble the theorization of nationalism.³² Andersson formulates them as follows.

- 1) The objective modernity of nations to the historian's eye vs. their subjective antiquity in the eyes of nationalists.
- 2) The formal universality of nationality as a socio-cultural concept – in the modern world everyone can, should, will 'have' a nationality, as he or she 'has' a gender – vs. the irremediable particularity of its concrete manifestations, such that, by definition, 'Greek' nationality is *sui generis*.
- 3) The 'political' power of nationalisms vs. their philosophical poverty and even incoherence.³³

In the case of Finnish concepts, *kansalainen* / *kansa* / *kansakunta*, their modernity and association to politics are traceable and quite recent. Henrik Stenius has analysed the creation and establishment of the terms from the viewpoint of conceptual history and translations. He points out that the terms are neologisms from the 19th century and the

³⁰ Jääsaari, Kivikuru, Aslama & Juntunen 2010, 211.

³¹ Anderson 1991, 6.

³² Anderson 1991, 5–6.

³³ Anderson 1991, 5.

current terms have become established from a group of alternatives presented by identifiable academics who actively participated in Fennoman politics.³⁴

The history of Finnish theatre is very much intertwined with the history of nation building. They emerged almost simultaneously and were promoted partly by the same group of people.³⁵ Kalle Holmberg's interest in national themes beside and even included in his interpretations of world classics like Shakespeare and Dostoevsky was a well-known fact which he had expressed e.g. in his first autobiography, which was published in 1999.³⁶ In the prepress material of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, he expresses his concern about the fading memory of the nation that would put the culture at risk and announces the production as his attempt to keep the national identity awake.³⁷ Therefore, it is more to be expected than surprising that a production directed by him addresses its spectators as national citizens and that the production concerns topics related to the nation or to people who could be thought of as its citizens.

The novel *Tulitikkuja lainaamassa* plays exactly on the demarcation area of what Anderson defines as the community being imagined or not. The world that Antti Ihalainen and Jussi Vatanen know and with which they are familiar is their home village where everyone is known and recognizable to each other and if not they can be identified through their connection to somebody already known or with a reference to a commonly recognizable landmark. The strange land to where their adventure takes them is not so very far, but the remarkable difference consists of the change from the not-imagined community to the imagined one, where the men encounter people and their ways of communication that are unknown to them and to whom they have to introduce themselves. In the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, 'the people' were not shown as a stagnated, unchangeable entity. Instead, the point of the production, as I argue in Chapter 3, was to describe the change that has taken place within the nation during those hundred years that were the topic of the anniversary of the theatre. Cultural studies scholars Anu Koivunen and Mikko

³⁴ Stenius 2003, 309, 317–320.

³⁵ Wilmer & Koski 2006, 20–28; Wilmer 2008, 15.

³⁶ Holmberg 1999, 16, 160, 206, 243, 335. The theme keeps on reappearing in Holmberg's uniquely meandering narration from his early childhood to various cases in his professional life.

³⁷ *Ilta-lehti* 1.9.2001 Aila Seppälä.

Lehtonen write about the developments regarding the concept of the people in Finland and about the issues that have influenced the changes that have taken place in it. They discuss these changes according to the mapping by British historian Eric Hobsbawm, who writes about world history in the 20th century. According to Hobsbawm, there have been four major turns that have altered the concept of people during the 20th century. Koivunen and Lehtonen state that all of them have had their influence in Finland and in the Finnish concept of people. The first of these major turns is the radical reduction of peasantry. Instead of the rural peasantry ‘the people’ has come to refer to people living in outlying areas, provincial towns and suburbs.³⁸ The second turn is the increase in education and in professions that demand more training.³⁹ This also brings changes in the distinctiveness of high and popular culture. When more and more people become educated, the prestige of high culture art forms lose their distinctive power and when at the same time the majority of the educated population openly enjoy popular culture.⁴⁰ The third turn is the substitution of industrial workers by new fields of business. The number of workers in traditional industries has diminished while the numbers have increased in the service industries.⁴¹ However, Hobsbawm remarks that the gentrification and diminishing of the working class is more a matter of consciousness than an absolute reduction of the workforce in industry. Both high tech industry and immigration have produced a disparity among industrial workers. Also, the ways that people spend their leisure time have turned from communal to private, which has had an influence on diminishing the sense of collectivism. According to Hobsbawm, the poverty and collectivity of the working classes have been replaced by prosperity and privatization.⁴² The fourth of the turns in the 20th century was the drastic change in the gender system when women in large numbers received education and entered into working life.⁴³ Lehtonen and Koivunen state that on one hand, Finnishness can be thought of as a male attribute, on the other, mental images of women have aspired to become equal with male ones.⁴⁴

³⁸ Hobsbawm 1996, 289, 293; Lehtonen & Koivunen 2010, 231–232.

³⁹ Hobsbawm 1996, 295; Lehtonen & Koivunen 2010, 232.

⁴⁰ Lehtonen & Koivunen 2010, 232.

⁴¹ Hobsbawm 1996, 302–304; Lehtonen & Koivunen 2010, 232–233.

⁴² Hobsbawm 1996, 305–310.

⁴³ Hobsbawm 1996, 289, 310–319; Lehtonen & Koivunen 2010, 233.

⁴⁴ Lehtonen & Koivunen 2010, 233.

As I see it, the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* addressed itself to three out of four of Hobsbawm's cultural revolutions, all except the matter about the increase in education. Nevertheless, even though not included in the stage imagery or the narrative, this expectation of educatedness was included implicitly in the way the production addressed its audience and what kind of interpretative skills it expected from the spectators. The final scenes of the production point at the extinction of the peasantry when the main characters Antti Ihalainen and Jussi Vatanen withdraw from the centre stage and leave the space for the others to fill. The final song takes the development of the society rapidly through the age of industrialization all the way to gentrification. This was also illustrated in the narrative on the stage in the Hyvärinen household. With the anomalous adaptation of depicting the master of Hyvärinen as the inventor from the play *Perpetuum Mobile* and his daughter as a cello-playing bourgeois maiden, the powerful alliance of bourgeoisie, technological inventions and capitalism appear as the emergent social force. Finally, the emergence of women in positions of power is given the last touch when Hyvärinen's daughter takes centre stage after Ihalainen and Vatanen vacate it. Yet, women hold powerful positions in all the households of the story throughout the performance. Their costumes were often designed as if to detach them from the national rural background set up by the popular story *Tulitikkuja lainaamassa*. This becomes highlighted in the final scene with the bridal veils that the female actors wear independently of whether their characters are at the stage of getting married or if they are already married or not. Thus, I think the veil functions in this scene rather as a visual pointer (of gender) than as a sign (of a marriage to be established). Again, the assembling of the characters suggests that in the future, the status of the main character will also be reserved for the female protagonist. In this way the changes that have happened in the concept of the people reflected by Hobsbawm could even be understood as the overall content of the production's social layer that becomes crystallized in the final scene.

5.3 THE SPECTATOR AS A CONSUMER

The spectator response discussed in this study is the response of theatre critics. It does not completely, or possibly not even very well, represent the general reception. As Helen Freshwater points out, the reviews cannot be considered to be fully, if at all, representative of the reception of “ordinary” spectators.⁴⁵ However, my aim is not to make claims about the actual reception of the individual spectators beyond the critics but, instead, to discuss what kind of perlocutionary act the production was assumed to perform from the viewpoint of its makers and what was expected of it in the context of the theatre discourse of the time of which the critics were an influential part. Hence, the critics’ public reception is here seen as representative of the theatrical discourse of the time rather than as representative of the overall reception.

Jill Dolan states that the powerful mainstream critics’ response moulds the general response and as such, both “shapes and reflects the ideological workings of the dominant culture whose concerns it represents”.⁴⁶ According to her, “[i]deology is implicit in perception, and therefore in any critical or creative act – analysis, description, or interpretation”.⁴⁷ Since my interest concerning the production’s reception is on this discursive, ideological side and how the intended perlocutionary act of the production meets with the current expectations of theatrical discourse, I consider the reviews to be appropriate material for my study. They are, despite the lack of broader coverage and generalizability, qualitative statements written with consideration, and as such they include both explicit and implicit criteria of evaluation that express the presuppositions set for theatre productions of the time.

Dolan’s concern as a feminist spectator finds the mainstream theatre’s assumed subject position – white, middle-class heterosexual male – unfit for herself.⁴⁸ In this

⁴⁵ Freshwater 2009, 3. Freshwater criticizes theatre studies in general for the lack of engaging itself with empirical audience research and contenting itself with using reviews as the only source providing information about the reception of productions. Freshwater 2009, 3–4.

⁴⁶ Dolan 1988, 19.

⁴⁷ Dolan 1988, 15.

⁴⁸ Dolan 1988, 1–2. Both Dolan and Freshwater pay attention to the gender bias in theatre criticism: Dolan writing from the 1980’s perspective in USA points out the difficulties that female playwrights face with the critical reception written by powerful male critics whose reviews are published in the most influential big newspapers and magazines (19). Equally, Freshwater whose perspective is from the 21st century British theatre scene, refers to critique presented on local critics by a theatre director,

study, the hypothesis about the ideological mismatch was constructed between the spectatorial subject position proposed by the production as a citizen and the expected subject position assumed by the critical reception as a consumer. However, the consumer position is actually not a position that the critics who wrote reviews would necessarily identify for themselves but mainly it seemed to be their assumption of the functions of the theatre and production-audience relationship that was considered relevant regarding *Tulitikkuja lainaamassa eli elämän ihmeellisyys*.

When discussing the reviews, I will not identify the critics by name but by the publication in which they wrote.⁴⁹ Neither will I specify their details, like gender or age, background, such as professional education and fields of activity or ideological and political commitments. In general, however, it can be mentioned that three of the fifteen critics were male, the ages vary from under 40 to over 60, most of them were journalists, but only three were specifically cultural journalists whose main field of expertise was theatre and who were known as professional theatre critics.⁵⁰ My reason for this choice of strategy is that I want to keep the focus on the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* as a (theatrical) speech act and the discussion concerning the reviews is here as a discussion of the perlocutionary aspect of the

who complained that “the first-string critics of all the major daily papers ... are male, white, over 50, and Oxbridge-educated”. (Nicholas Hytner in *The Observer*, 3 June 2007 quoted in Freshwater, 2009, 34.) In Finland, the gender distribution among the theatre critics is more female than male dominated, their professional education varies, and the ages of the critics who wrote about the production varied from under 40 to over 60.

⁴⁹ The reviews, the papers/journals, the publishing dates and the writers discussed are “Borrowed matches burn like torches” *Tyrvään Sanomat* 22.9.2001 Ilkka Vääntinen, “The matches are wet and the play never ignites” *Pirkanmaan Sanomat* 22.9.2001 Päivi Pulkkinen, “Join Vatanen and Ihalaisten on a muddled trip through Finland” *Turun Sanomat* 29.9.2001 Irmeli Haapanen, “TTT blows the dust off Matches” *Ilkka* 21.9.2001 Anja Koskela, “Even the most wonderful life is but an illusion” *Hämeen Sanomat* 21.9.2001 Anja Roivainen, “Borrowing matches lights no fire” *Hämeenkyrön Sanomat* 25.9.2001 Marjukka Kangasmäki, “A low flame burns on the Tampere matches” *Maaseudun tulevaisuus* 28.9.2001 Maija Ala-Siurua, “Holmberg loves his Liperi people – The celebratory play lives through the actors’ comedy, but comes up short in asides” *Helsingin Sanomat* 29.9.2001 Jukka Kajava, “The pig squeals, but the bag is empty” *Aamulehti* 21.9.2001 Anne Välinoro, “Life in bed with Death” *Etelä-Suomen Sanomat* 21.9.2001 Riitta Wikström, “The Tampere matches give no warmth” *Hiidenkivi* 5/2001 Kirsti Mäkinen, “In the Second Theatre of the Republic lives a need to be funny” *Kaleva* 6.10.2001 Kaisu Mikkola, “How to measure humour?” *Oriveden Sanomat* 25.9.2001 Virpi Tiainen, “A leisure trip to life” *Etelä-Saimaa* 11.10.2001 Mikko Jämsén, “On drinking, pairing up, and ownership” *Länsi-Savo* 22.9.2001 Outi Lahtinen. The translations of all the headings as well as the citations of the reviews are by Juha Mustanoja.

⁵⁰ Among those who wrote about *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was also a nationally appreciated teacher of Finnish and literature, Kirsti Mäkinen, whose critique was published in a trade journal, *Hiidenkivi*, but I will discuss her text beside the others without making further distinctions.

production's speech act. Therefore, the reviews represent here the general theatrical discourse at the time of the performances that expresses those norms and assumptions that the production met and that guided its interpretations. Therefore, I do not wish to present the reviews as speech acts themselves which they, of course, are if explored from another viewpoint. Leaving out the details of these speakers serves the purpose of keeping the production in focus and exploring the reviews as perlocutionary reactions to it.

Tulitikkuja lainaamassa eli elämän ihmeellisyys did not win over the critics, at least not without reservation. Especially the experienced critics in the most influential newspapers seemed to agree that the production had too much of all kind of surplus material and that the celebrational context had swollen this material. Many critics expressed that they missed the "gentle folk humor" and "gentle turns of Life"⁵¹ that were considered essential characteristics of Lassila's novel. The keys for understanding the production were, however, located. The critic of the local newspaper *Aamulehti* remarks, that "when a huge conical wooden shed begins to turn around on its axle, it becomes the world itself, taking the men for a spin", and adds "there's a certain logic to the misery of being continuously thrust from one situation to the next".⁵²

One of the most impressive readings of the production was made by the *Etelä-Suomen Sanomat* critic, who titled her review "Life sharing a bed with Death". It argued that Ihalainen and Vatanen live "in a Holmbergian historical landscape" rather than Maiju Lassila's world. The critic sees that the main role is given to Death and the relation to it is similar as in the paintings of Hugo Simberg: "It is familiar, natural and mundane, to be acknowledged with a passing remark, even a veritable friend, to be exact." The relationship to Death creates an interpretational bridge between the novels *Tulitikkuja lainaamassa* and *Harhama*: "In that sense Maiju Lassila has been clarified, looked upon anew by one who knows the pains and fallacies of life."⁵³ The critic of *Turun Sanomat* found the thread in social change: "The trip that Jussi Vatanen and Antti

⁵¹ *Aamulehti* 21.9.2001 Anne Välinoro; *Etelä-Suomen Sanomat* 21.9.2001 Riitta Wikström.

⁵² *Aamulehti* 21.9.2001 Anne Välinoro.

⁵³ *Etelä-Suomen Sanomat* 21.9.2001 Riitta Wikström.

Ihalainen undertake, beginning from a box of matches and then leading them from Liperi to Joensuu, is given a form and direction by Holmberg that represents a journey from countryside innocence to an urban struggle for existence. It portrays a decisive moment, a critical turning point in Finnish society.”⁵⁴

According to the current study, the production offered all these readings, but for some reason their justification in relation to Maiju Lassila’s source text was under suspicion in the reviews and these interpretational lines did not gain acceptance. The critics stated that “something of that sort may well be there on the stage, but not clearly, and certainly not plainly. There is too much of everything, even styles to the point of cross-purpose”, and that the production is “such an abundant, restless and chaotic mix of manic sound and movement that one can choose to pick any manner of threads to follow – or end up finding none”. The richness of the production was considered its flaw: “The performance is so laden with hints, asides and angles that we are sunk like the one yelling in the mire of Simberg[’s painting].”⁵⁵

The reviews with a negative judgment in smaller papers were similar. Some of the critics compared the production with the novel. The novel was seen as “a rich folk comedy; a jigsaw of comical situations, sudden turns and shrewd people”⁵⁶ and “a short, fun and even comprehensible account of Antti Ihalainen’s and Jussi Vatanen’s trip to [Joensuu]⁵⁷, and of the heart’s desire to connect with another, and maybe with wealth too”.⁵⁸ Instead of that, the production was so massive that it drowned out the fun and filled “the stage with movement, lights, colour, music, sound, and almost thirty people”.⁵⁹

At some points, the critics were inspired to openly contemplate what can be expected of a theatrical production. They stated that “a theatrical piece may, and even

⁵⁴ *Turun Sanomat* 29.9.2001 Irmeli Haapanen.

⁵⁵ *Etelä-Suomen Sanomat* 21.9.2001 Riitta Wikström; *Turun Sanomat* 29.9.2001 Irmeli Haapanen; *Aamulehti* 21.9.2001 Anne Välinoro. The point of reference is presumably the figure in Simberg’s painting *Frost*.

⁵⁶ *Pirkanmaan Sanomat/Juhlanumero* 22.9.2001 Päivi Pulkkinen.

⁵⁷ In the dialogue of the production (as well as in the novel) Joensuu is the town that is implied, but it is not mentioned directly. As explained in Chapter 3, Joensuu means mouth of the river. The word river is in Finnish ‘joki’ which is declined as Joilla, when, for instance, [being at the] Rivers or Joille when [going to the] Rivers.

⁵⁸ *Tyrvään Sanomat* 22.9.2001 Ilkka Vääntinen.

⁵⁹ *Tyrvään Sanomat* 22.9.2001 Ilkka Vääntinen.

should bewilder, but something is wrong in the set-up if the spectator is left with the feeling that one must see it all over again to make sense of all the scenes”⁶⁰ and “keeping up demands a darned lot of concentration, and if you loosen your reins, you’ll fall from your saddle in a flash”.⁶¹ Theatre is compared with other art and entertainment forms, mainly with film and music videos: “you can easily scroll a video backwards and forwards, but you can’t do that in theatre. A music video can thus be cut aggressively; one expects a more sedate pace on stage.”⁶² Thus, comparisons were found in other audio-visual art and entertainment forms, which in a way is consistent. Nevertheless, a comparison with, for instance, literature and visual arts might have provided a different conclusion about the sense of needing to revisit the scenes.

Some of the reviews were dominated by a comparison with some other production or they questioned the choice of the play as such. Whereas many others felt that the production underplayed the humorous aspects of the story, the critic of the *Kaleva* newspaper stated that the production used “every conceivable theatrical means, so that the audience understands that the play is meant to be fun, but not in a cheap way”.⁶³ For this critic, the main comparison for the production was found in an Ostrovsky production by Perm City Theatre’s in Russia, which she had recently seen. The comparison favoured the Russian production. The critic of the local newspaper also pointed to a strong competitor, a previous production of the novel *Tulitikkuja lainaamassa* that was staged in a rival theatre, Tampere Theatre, twelve years earlier.⁶⁴

The critic of *Hiidenkivi*, a magazine focused on culture, history, language and literature, approached the production from the regional perspective. She wondered about both the choice of the play as well as the director: “Something in all this gives pause – the celebrative play is directed by Kalle Holmberg, born in Mikkeli in Central Finland, come to fame in Helsinki in the South. The text is a literary classic by Maiju Lassila, who hails from Tohmajärvi in far Eastern Savo, and it depicts two aged men

⁶⁰ *Tyrvään Sanomat* 22.9.2001 Ilkka Vääntinen.

⁶¹ *Pirkanmaan Sanomat/Juhlanumero* 22.9.2001 Päivi Pulkkinen.

⁶² *Tyrvään Sanomat* 22.9.2001 Ilkka Vääntinen.

⁶³ *Kaleva* 6.10.2001 Kaisa Mikkola.

⁶⁴ *Aamulehti* 21.9.2001 Anne Välinoro. *Tulitikkuja lainaamassa* at Tampere Theatre was directed by Kaisa Korhonen, a director of the same generation as Kalle Holmberg. The adaptation used Finnish innovatively as well as local rock music from bands in the Tampere region. The production was discussed in Chapter 4 of this study as one of the earlier theatrical-carnavalesque adaptations of *Tulitikkuja lainaamassa*.

from Liperi on a wild goose chase that breaks all sorts of rules and conventions.” The critic was surprised that the theatre had agreed to a dramatization of a classic that was void of either local Tampere colour, or ultimately of “the dialect of Savo, the town of [Joensuu], and the mountainous landscape of Northern Carelia”.⁶⁵

On the other hand, some of the critics were delighted with the contrast between the expectations raised by a folk comedy and its surprising interpretation. The critic of the newspaper *Ilkka* stated that the production dusted off Lassila’s novel and “activates the spectator to compare the TTT performance with previously seen productions”.⁶⁶ The critic of *Hämeen Sanomat* considered the choice of the play successful, though she admitted to having had doubts about it at first. She considered that the interpretation links “the life and times of Lassila, and the historical background of this “comedy”... “ambitiously to the present.” According to her, it was “a far cry from the folksy Aku Korhonen routines we usually see”.⁶⁷ In this review, the multiplicity of the production raised enthusiasm rather than rejection.

More than any of his colleagues, the critic of the newspaper *Etelä-Saimaa* saw an organic relationship between the production and its (main) source text. He recognized that contingency and unexpectedness were the main themes of the work. According to him, it “gallops around on stage like a great celebration of life, marvelling at life, like the play’s subtitle states. Loving and Death, joys and sorrows frolic about the stage en masse. The town trip that Ihalainen and Vatanen undertake is a journey to certain basics that each person must confront. Thus, it is also an ordeal of humanity.”⁶⁸ The critic notes that the theme is broad but acknowledges that Maiju Lassila has processed it excellently into prose and Veijo Meri condensed it into a play. He found the apt dialogue and fluent text were animated on stage.⁶⁹ Hence no gap existed between Lassila’s novel and the anniversary production of Tampere Workers’ Theatre in the opinion of this critic, instead he saw them as a continuum.

⁶⁵ *Hiidenkivi* 5/2001, 53, Kirsti Mäkinen.

⁶⁶ *Ilkka* 21.9.2001 Anja Koskela.

⁶⁷ *Hämeen Sanomat* 21.9.2001 Anja Roivainen. Aku Korhonen (1892–1960) was a famous Finnish actor who was particularly famous for his roles as comical yet secretly wise yokels. One of these roles was Antti Ihalainen in the 1938 film *Tulitikkua lainaamassa*.

⁶⁸ *Etelä-Saimaa* 11.10.2001 Mikko Jämsén.

⁶⁹ *Etelä-Saimaa* 11.10.2001 Mikko Jämsén.

Also, in the positively oriented reviews, the production's relationship to humour and laughter is seen in an appreciative light and was considered important. The *Hämeen Sanomat* critic noted that "Holmberg won't serve us a petty bourgeoisie folk embellishment, and instead takes a serious peek under the cheap laughs",⁷⁰ whereas the *Etelä-Saimaa* critic said that "humour is a fundamental part of this play's language, as of the play itself, but it is not central, nor is it an end in itself. It rises from mundane actions and just comes about in a natural way".⁷¹ The *Oriveden Sanomat* critic even considered that the production functioned as a test for spectators' expectations: "This play reveals how people relate to humour. Should laughter be forced, underscored, or imposed, or could it be just as enjoyable in some other fashion? *Gone to Borrow Matches* is a skilful play, and humour gives it a strong hand, overseen by its masters Ilkka Heiskanen (Antti Ihalainen) and Esko Roine (Jussi Vatanen)."⁷²

Thus, the polarized critical reception was not divided because of problems in interpreting the production, quite the opposite. The keys to understanding the production's style and meanings were found equally in the negative reviews and in the positive reception, and there seems to be a shared understanding of what they were. However, the reactions caused by the performance text under inspection seemed to be defined by the expectations guiding the reception, and whether they were fulfilled or not, and if not, whether the disparity was considered a successful surprise or a failure and disappointment. Similar perceptions can raise quite opposite responses, which is not uncommon in the critical reception. So, distancing from the humorist-nostalgic mainstream tradition of performing *Tulitikkuja lainaamassa* could be seen either as a delight or a fault. Equally diverse opinions could feature regarding whether the production was joyful or if it had lost the humour that was considered to be essential for the adapted text, *Tulitikkuja lainaamassa*.

Despite the reference to Maiju Lassila's novel, the "real origin" that was formed in the normative discourse seemed rather to originate from the mainstream of the performance tradition than from the novel itself. An indication of this is, for instance, considering the number of characters featuring on the stage as flawed and excessive

⁷⁰ *Hämeen Sanomat* 21.9.2001 Anja Roivainen.

⁷¹ *Etelä-Saimaa* 11.10.2001 Mikko Jämsén.

⁷² *Oriveden Sanomat* 25.9.2001 Virpi Tiainen.

instead of recognizing it as a staged feature of the novel, which in traditional mainstream adaptations has usually been reduced to a remarkably small number of roles. In general, the alternative styles of adopting and staging *Tulitikkuja lainaamassa* which I have defined as the theatricalist-carnavalesque and the socially-oriented with an emphasis on the tragic elements had apparently not been included by the critics as relevant possibilities in the tradition of interpreting the novel, and the mainstream version had remained the sole comparison. There were a couple of exceptions, though. In one of the reviews, the critic refers to the lines of the performance history and its political as well as aesthetic moves beside the folk theatre style.⁷³ Also, in the local newspaper *Aamulehti*, the critic acknowledged the previous production in the rival theatre 12 years earlier that was done in the theatricalist-carnavalesque style. However, for the critic, this production did not feature as a representative of a performance tradition variant but was instead seen as such a unique and impressive personal experience that the 2001 production did not have a chance in the competition. The same critic was the only one who linked *Tulitikkuja lainaamassa eli elämän ihmeellisyys* to some earlier production that Holmberg had directed in Tampere. She compared the production with the one that Holmberg had directed on the same stage five years earlier, *Tie Tampereelle (The Road to Tampere)* which was an adaptation of history research about the battles in the region during the Civil War. Nevertheless, this comparison was not thematic but aesthetic – and turned out to be unfavourable to *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, when, according to the critic, the flaws of the earlier production repeated themselves. She concluded that Holmberg did not manage to bring to life the big stage of the Workers' Theatre in either of the productions.⁷⁴

When the festive frame of the production was mentioned by the critics, it usually seemed to arouse suspicion. It was seen mainly as a reason for overdoing things, for boosting and swelling. The big stage as the performance space was also critiqued for the same reasons.⁷⁵ The absence or rejection of the celebration of workers' culture as a frame for and a key to the production seems indicative of the mainstream theatrical

⁷³ *Etelä-Suomen Sanomat* 21.9.2001 Riitta Wikström.

⁷⁴ *Aamulehti* 21.9.2001 Anne Välinoro.

⁷⁵ *Aamulehti* 21.9.2001 Anne Välinoro; *Helsingin Sanomat* 29.9.2001 Jukka Kajava.

discourse of 2001. The festivities were expected to focus on regionality⁷⁶ and the anniversary context was seen as an obstacle to the production⁷⁷ rather than providing a justification for a combination of a retrospective rereading of Lassila's classic and the political controversies in Finland's history. All this pointed to an inclination to ignore the theatre's status as a workers' theatre; to keep the name but forget the concept. In this discourse, Maiju Lassila's status again became indelibly tied to harmless folk comedy, and Irmari Rantamala or Algot Untola with their countering or complicating narratives did not gain acceptance to join him in the party.

These two interconnected features, the avoidance of giving meaning to the celebration of workers' movement's viewpoint of history and connecting Maiju Lassila's work to its one-sided and simple classification as a folk comedy, can thus be seen as forming the norms that guided the negative reception. That there were also differing insights proves that the production provided material and delivered it clearly enough to be interpreted otherwise. This division materializes the "illocutionary suspense" or "perlocutionary delay" suggested by Timothy Gould, or the "falling shadow" of T. S. Eliot. The connections between the locutionary and illocutionary aspects of a speech act are loose, and the link between the illocutionary and the perlocutionary are even looser.⁷⁸ Whereas the decisive feature in Shannon Jackson's case example of anti-racist performances is the spectator's own relation to racial identification,⁷⁹ in the case of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* it was, according to my hypothesis, whether the position or identification of the spectator was constructed as a citizen (as the production assumed) or as a consumer (as the critics assumed).

Linguist and literary professor Mary Pratt (1981) writes about the difference between (journalistic) reviewing and (academic) criticism, noting that their difference is often that reviewing focuses on evaluation and criticism on interpretation and analysis. Even though Pratt points out that the polarization is simplifying, she states that "reviewing is up to its ears in [...] commercialism and the treatment of art as a

⁷⁶ *Hiidenkivi* 5/2001, 53, Kirsti Mäkinen.

⁷⁷ E.g. *Aamulehti* 21.9.2001 Anne Välinoro; *Helsingin Sanomat* 29.9.2001 Jukka Kajava; *Etelä-Suomen Sanomat* 21.9.2001 Riitta Wikström.

⁷⁸ Gould 1995, 28–29.

⁷⁹ Jackson 2004, 185–187.

commodity”.⁸⁰ Pratt observes the popular and academic practices of art criticism from the North-American perspective, which presumably differs from the tradition and situation in Finland, where journalistic reviewing has had the tradition of partly following the ideals of criticism by also emphasizing interpretation and analysis. However, Minna-Kristiina Linkala, who has studied the changes that have occurred in theatre reviewing in Finland over a twenty-year period from 1983 to 2003, makes the observation that during this time reviews became shorter and the amount of interpretation in them decreased. The approach of reviews turned more one-sidedly to journalistic rather than aesthetic criticism.⁸¹ So, it seems that reviewing in Finland at the turn of the century may have come closer to its North-American counterpart.

Pratt describes a reviewer’s stance as a “consumer reporter”, and due to this “the focal point of the review is the recommendation for the consumer”.⁸² This also influences the idea how the spectator-consumer is assumed to relate to the art work: “The commercial ideal is for works of art to be consumed one after another like potato chips.”⁸³ This kind of assumption reduces the critic’s motivation to write analytically and to offer contextualizations.⁸⁴ Sociologist Zygmunt Bauman describes the concept of a consumer in a similar fashion:

We all know, more or less, what it means to be a ‘consumer’. A consumer is a person who consumes, and to consume means using things up: eating them, wearing them, playing with them and otherwise causing them to satisfy one’s needs or desires.⁸⁵

So, the consumer, according to Pratt and Bauman, is not expected to turn from a passive theatregoer into an active spectator, as conceptualized by Freddie Rokem, hence to engage in hermeneutic interpretation of the palimpsestuous imagery of

⁸⁰ Pratt 1981, 181.

⁸¹ Linkala 2014, 3, 358–360. As a turning point during the period, Linkala positions the depression in Finland in 1993. The turn from aesthetic to journalistic meant, for instance, that the process of writing a review became quicker. Carelessness and mistakes increased, papers started using more general journalists as critics for economic reasons, reviews became more superficial, and subjective expressions of opinions in a verbally attractive manner featured as a new style of review (Linkala 2014, 45–46). Here Linkala refers to literary scholar Markku Ihonen.

⁸² Pratt 1981, 181.

⁸³ Pratt 1981, 181–182.

⁸⁴ Pratt 1981, 182.

⁸⁵ Bauman 2005, 23.

references and enjoy the sense of shared community. Instead, the artwork is expected to fulfil the consumer's needs and desires, to fit in with expectations, in the case of *Tulitikkuja lainaamssa eli elämän ihmeellisyys*, apparently with the gentle humour of folk comedy. This expectation was not met by the production, which appealed to the spectators' commitment to acknowledge a shared history of class conflict, anxiety and the large-scale slow turn of social change.

From the perspective of consumer theory, there are also many more positive insights about 'the consumer'. Marina Bianchi has considered consumer choices particularly from the viewpoint of novelty and variety. She argues that "Novelty, discovery and surprise can be pleasant and as such become determining elements of the consumer's 'utility function'." ⁸⁶ According to her, novelty together with change and variety attract consumers but they must come within the limits of recognizability. ⁸⁷ A consumer fascinated by novelty and discovery serves well as an explanation for those examples of critical reception that appreciated the non-traditional interpretation of the classic. So, the citizen-spectator was not necessarily even the imagined audience identification even for those critics who appreciated the production, and the pleasures produced by the production were created by discovering new turns of a recognizable story, not by participating in a collective commemoration and a sense of belonging.

⁸⁶ Bianchi 1998, 65.

⁸⁷ Bianchi 1998, 65.

5.4 THE ANNIVERSARY PRODUCTION AS AN AGORA

I end this chapter by revisiting Mikhail Bakhtin's study of genres using the concept of the chronotope and introducing a particular chronotope he named *agora*. According to Bakhtin, beside the narrated world of the fiction, the narrating world, where the author and the reader exist, is also worth considering in the analysis.⁸⁸ This narrating world, Bakhtin states, is included in the comprehensive entity of the work and has its own chronotopes. He further notes that the chronotopes of the author and reader are manifested in the materiality of the work.⁸⁹ In that sense they can be juxtaposed with those characteristics of performativity that Diamond and Reinelt place in the historically contextualizing materiality of the work.⁹⁰

In the case of a literary work, the author and the reader are usually situated in different chronotopes. In a theatre performance the chronotopes of some artistic agents, like the one of the playwright, for instance, may be distinct, but at least some of the agents, namely the performers, are necessarily situated in the same chronotope with the spectators, according to Willmar Sauter's definitions of a theatrical event.⁹¹ Apart from the chronotopes, time-space combinations, Bakhtin makes a distinction between worlds: there is one for the author and the reader who belong to the same realistic and historical world regardless of how far they are from each other in time or space; the same goes for the theatre artists and the spectators in the case of a theatre performance. This world differs from the world depicted in the work, in literature as well as in theatre. Thus, there are two separate series of events: the event of narration in which the authors and readers participate, and those events which are narrated. Bakhtin points out that although the narrator would place the events in his own present time, he always irrevocably stays outside of the narrated chronotope in the event of

⁸⁸ This approach contrasts with New Criticism, which limited its concerns to the work itself, but it parallels well with the viewpoints of Lehtonen and others which emphasize the permeability of borders between the text and its contexts.

⁸⁹ Bakhtin 1979, 417.

⁹⁰ Reinelt 2002, 205; Diamond 1996, 5.

⁹¹ Sauter 2000, 30.

narration. Despite their separateness, these worlds are inseparably intertwined and constantly communicate with each other in organic interaction.⁹²

In the literary material that Bakhtin studied, an external chronotope on the level of narration becomes significant especially in ancient rhetorical biography, which is represented by funeral and memorial speeches, written eulogies, and the defending speech of Isocrates as a first biographical text. Bakhtin characterized the central chronotope of this genre of literature by the concept of *agora*, an ancient market square where the whole state with its institutions and legally competent citizens was represented. Rhetorical biographies and autobiographies are in firm contact with socio-political events, and they introduce a public acknowledgement or account of the merits of real people.⁹³ In a way, I consider that as an anniversary production of Tampere Workers' Theatre *Tulitikkuja lainaamassa eli elämän ihmeellisyys* formed a kind of *agora*, where a tribute to Algot Untola and the values he chose to represent was performed.

In addition to the expectation of identification as citizens, there is another kind of belonging that can be identified to be expected in the address of the *Tulitikkuja lainaamassa eli elämän ihmeellisyys* production: belonging to the audience of a workers' theatre. In *Haunted Stage*, Marvin Carlson writes about the recycled audience, meaning that apart from the texts, actors' bodies and theatre spaces, the audience can also be assumed to reappear again and again.⁹⁴ Also in Finland, this theoretical assumption is backed up by the empirical data. Theatregoing is more likely a matter of habitual behaviour than random tourism and those who go to the theatre are likely to make more than one visit a year, and do it year after year. Historically, the audiences of the bourgeois theatres and workers' theatres were separate⁹⁵ until the unification of the theatres into the city theatres, which forced the audiences into the same auditorium in other towns and cities except in Tampere where the workers' theatre sustained its independence. In Tampere, a distinguishable turn to the cross-over of theatregoing took place in 1940 when a locally well-known colonel of the

⁹² Bakhtin 1979, 416–421.

⁹³ Bakhtin 1979, 292.

⁹⁴ Carlson 2001, 48.

⁹⁵ Seppälä & Tanskanen 2010, 157.

Finnish army was seated in the front row of the auditorium on an opening night of the Tampere Workers' Theatre during the Interim Peace after the Winter War.⁹⁶ When the Workers' Theatre produced and performed adaptations of Väinö Linna's currently published novel trilogy *Täällä pohjantähden alla* (*Under the North Star*, 1959–1962), the separation of the audiences of the bourgeois and the workers' theatre was even further erased until it vanished altogether.⁹⁷ The trilogy follows the destinies of one family from the last decades of the 19th century to the mid-20th century and particularly through the Civil War and the Second World War. Especially the description of the Civil War throughout the events that led to it and the traumatic consequences following it from the viewpoint of the Reds who lost the war was an important opening in Finland of the time. Both the novels and the stage adaptations were debated, were extremely popular and eventually became an emblem of the culture's power to reconcile social and political contradictions.⁹⁸

Carlson writes about how the reappearing audience carries “in their collective memory the awareness that drives the theatre experience”.⁹⁹ He also emphasizes how practical the advantages produced by this collective remembering are. Carlson names especially familiar characters like Harlequin of commedia dell'arte and Falstaff of Shakespeare to be emblems of this kind of advantage. Regarding them, the benefits concern not only the dramatic economy when some orienting knowledge can be assumed to exist already beforehand, but also the attraction that the audience has for the popular characters. Undoubtedly, Antti Ihalainen and Jussi Vatanen belong to this kind of Finnish gallery of popular fictional characters who are known beyond the cultural products from which they originate. However, their familiarity and especially their association with popular, unpolitical folk comedy also worked against accepting more suitable frames for interpretation. Nevertheless, in addition to the famous characters, the production of *Tulitikkujä lainaamassa eli elämän ihmeellisyys* clearly relied on the collective memory of the “reappearing audience” regarding the national

⁹⁶ Rajala 1995, 292.

⁹⁷ Koski & Lahtinen, 2004, 72–73.

⁹⁸ Rajala 1995, 655–661, 680–681. Kalle Holmberg directed in Tampere a new adaptation of the trilogy and, linked to it, Väinö Linna's *The Unknown Soldier*; they were performed at Pyynikki Summer Theatre 1993–1997.

⁹⁹ Carlson 2001, 48.

history and Finnish culture and arts with its palimpsestuous dramaturgy and imagery. Especially it seemed to draw on the audience's ability and willingness to share an interest in biographical knowledge about the author Algot Untola.

The anniversary context of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* inspired the director to orient the production to the celebration of workers' culture due to the author's ethos. The narrative of the national becomes conscious of the class aspect, varies and becomes more explicit when moving along the different layers of the adaptation. On the level of Lassila's novel, it features merely as implicit; it is written into the demography of the villagers and their materialist discourse. This aspect was emphasized in Meri's adaptation that mapped the social hierarchies of the community. Finally, in the *Tulitikkuja lainaamassa eli elämän ihmeellisyys* production it turned into a visual and explicit reference, the firing squad that Antti Ihalainen and Jussi Vatanen face during their adventure journey, which through being a reference to Untola himself points to the escalated class conflict in Finland 1917–1918.

The temporal span of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* could thus be seen to layer different temporal views or depict time in motion rather than bind itself to a certain moment of time. This becomes highlighted by the palimpsestuous characteristics of the dramaturgy.

There is often a remarkable difference between the palimpsests of paleography and the palimpsests of art regarding respect, value and preservation of the old texts. Whereas artistic palimpsests usually pay respect and operate to preserve and present older texts for contemporary audiences even when they criticize or deconstruct them, paleographic palimpsests do the opposite: the old text is estimated to have no value and is supposed to be eradicated. According to antiquity researcher Charles W. Hedrick, who has studied archeological palimpsests, particularly rehabilitative palimpsests on memorials, it is essential to acknowledge that the silence produced by the punishment of stripping of one's honour, *damnatio memoriae*, is not just any silence but is significant silence in a special way. A part of *damnatio memoriae*, the removal of the convict's curriculum vitae carved on stone, calls attention to itself and

leaves an empty place visible.¹⁰⁰ Rehabilitation, on the other hand, is a different thing than returning the memory to what it was. A rehabilitated reputation will never be the same it was before the person was stripped of it; a rebuilt thing is a new construction. The palimpsest that expresses rehabilitation, the new text carved to replace the removed text, includes both its own unspoken themes and its indirect references.¹⁰¹

The cultural position of Untola can be seen to follow the logic of *damnatio memoriae* and rehabilitation. The palimpsests of the different layers of the production refer both to the events that led to Untola's "loss of honour" and to the contexts that returned – or following Hedrick, reconstructed – his reputation.

In the sense of looking at *Tulitikkuja lainaamassa eli elämän ihmeellisyys* as an *agora* where the merits of Algot Untola were acknowledged – or denied – the palimpsestuous character of the production and the time layers that produced the erasures and rewritings of the palimpsest are of relevance. The most obvious external chronotope for the production was its own historical environment, Finland in 2001. This was the topmost layer of the palimpsest. At the very bottom of the palimpsest's layers was the lifetime of the author Maiju Lassila / Algot Untola (1868–1918) and especially the time of his death at the aftermath of the Finnish Civil War. Between the top and bottom of the layers is the 1970's. Three things took place in the 1970's that left their imprint on the palimpsestuous strata of the production. First, Kalle Holmberg established his career as one of the foremost directors in Finland; second, Veijo Meri wrote his play adaptation of Lassila's *Tulitikkuja lainaamassa*, and it was first

¹⁰⁰ Hedrick 2000, 117.

¹⁰¹ Hedrick 2000, 129, 215. The research object of Charles W. Hedrick is the Roman nobility culture of the late classical era. Virius Nicomachus Flavianus, who belonged in the Roman nobility, was convicted to *damnatio memoriae*, i.e. to be stripped of his honour. All the mentions of his achievements were wiped out of sight and his family had no right to mourn him. A statue built in his honour on the forum of Trajanus was destroyed and the carving at its base was removed. About forty years later Flavianus was rehabilitated; a new carving was made to replace the removed one. It returned the honour of Flavianus and listed the achievements for which the memorial was dedicated to him. The new text also announced the reason why he was rehabilitated; it was made in honor of Flavianus's son, also named Nicomachus Flavianus. His career, moreover, was explained in the carving. Besides Flavianus father and son, a third person who belonged to the same family is mentioned in the carving: Appius Nicomachus Dexter, whose name and career information have been added after the actual text. According to Hedrick, an interesting question concerning the curriculum vitae in the palimpsests is especially how covering and flawless the data in the new carving is. Are all the offices mentioned or only those ones which seem to be appropriate in connection to the rehabilitation? Is the rehabilitation complete or are perhaps some parts of the career of the rehabilitated person still omitted? (Hedrick 2000, 1–7).

performed; and third, an interest in re-evaluation and research of Algot Untola's works and contribution emerged in the Finnish literary and political history as part of the left-wing cultural movement; Meri's play adaptation can be counted as a part of this discourse.

Between the time layers of acknowledgement there are the decades of erasure, reduction and oblivion. Finnish literary history has varying narratives about Untola's position and meaning. The most often repeated of them has tended to separate Untola's different pen names, the most important being Maiju Lassila and Irmari Rantamala, from each other. Maiju Lassila was an acclaimed humorist, whereas the ideological engagement of Rantamala was seen as a hindrance to Lassila getting the appreciation he deserved. This view was founded already immediately after Untola's death and the central initiator for it was his publisher, Eino Railo.¹⁰² This interpretation remained dominant during the 1950's when more focused literary research on Untola started and was still repeated in most studies from the 1960's.¹⁰³ After that, the opinions about Algot Untola's different pseudonyms, their mutual relationships and Untola's position in the Finnish history of literature have changed in the course of the decades.

The first revaluation of Untola started in the 1960's and the first context of his rehabilitation is Finland in the 1970's, where Algot Untola's works and his ideological commitment were raised into sight and appreciation from oblivion and literary-historical reduction. The interest towards the writer in that era can even be called a Lassila renaissance.¹⁰⁴ During this 'renaissance' the earlier academic research by e.g. Elsa Erho, Unto Kupiainen, and Annamari Sarajas that had examined Untola's

¹⁰² Tapaninen 2014, 10–11.

¹⁰³ Unto Kupiainen states in his 1954 study that in the very different styles of Lassila and Rantamala there are certain similarities, especially in the fact that at times both successfully balance on the border between play and seriousness. Yet, from the ideological viewpoint he sees these two pen names as completely deviating from each other and argues that Rantamala, who positioned himself on the side of the party that lost the war, overshadowed Maiju Lassila's "fully apolitical, humoristic works" (Kupiainen 1954, 256–257). Elsa Erho, who has written a doctoral dissertation about Lassila, also sees the different pseudonyms of the writer as his deliberate expression of the different sides of his "writer's being", the sides he had not succeeded in combining into a harmonious whole. According to Erho, Rantamala stayed a proclaimer, whereas Lassila developed as a humorist (Erho 1957, 50). Annamari Sarajas, however, states that after *Harhama* and its sequel *Martva*, a change took place in Untola's production, in which everything – including his name – was different (Sarajas 1965, 117).

¹⁰⁴ The interest in Maiju Lassila became obvious in several forums. Examples in the more popular genres like film and biography were discussed in Chapter 4 of this study.

authorships under his different pen names from the viewpoint of the victorious White Finland was accompanied by viewpoints from the Left. Two leftist literary scholars presented their views: Raoul Palmgren (1966) included Untola in his history of workers' literature, not as a proper working-class author but as an author in the process of ideological development from bourgeois to working-class commitment in his writings.¹⁰⁵ Eino Karhu, a Marxist literature researcher from Petrovsky, in the Soviet Union, saw the works of Lassila/Rantamala as an ideologically coherent and consistent development path in a study that was translated into Finnish in 1973.

Author Veijo Meri also participated in the re-evaluation of Untola in the 1960's, as pointed out by literature scholar Risto Turunen in the 1990's. In an interview for Swedish radio (1960), Meri had presented the idea of the "second tradition" of Finnish literature. According to him, the mainstream tradition is "grand and booming, full of pathos like Sibelius and Väinö Linna. It is national and impressive. It depicts and solves the greatest and the most visible common fates." Instead, the writers of the "second tradition" did not, according to Meri, "depict the Finnish national soul, but a group of people with all the defects they had. They did not ennoble but were forced to participate in the fates that happened to occur in Finland." Into this latter group, Meri counted, for instance, Maiju Lassila and himself.¹⁰⁶ Turunen concluded that one cannot avoid the thought that Maiju Lassila had been included against his will and intention in idealistic national literature as a humorous original and thus his position and significance in the canon of Finnish literature was controversial.¹⁰⁷

After the re-evaluation of the 1960's and 1970's, the insights about Untola and his pseudonyms remained biased and divided for a long time. In the 1980's new literary-theoretical perspectives started to be applied instead of the earlier biographical orientation. According to Irma Tapaninen, during the last few decades the ideological bias has lost its relevance. However, this development of a scholarly approach did not seem to influence the critical reception of *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* as a tribute to the author with many names and memorable position in literary history. Or possibly the influence was the reverse of what was expected;

¹⁰⁵ Tapaninen 2014, 12.

¹⁰⁶ Turunen 1992, 104. Citations translated by Maria Becker.

¹⁰⁷ Turunen 1992, 107.

perhaps the assumed disappearance of the bias made the remembrance of Untola in the context of celebrating workers' theatre's history seem useless.

The most recent studies in the 21st century present Untola as a satirist (H. K. Riikonen), investigate his polyonymous authorship (Kurikka), explore Untola's early writings from the perspective of carnivalesque spirit.¹⁰⁸ Untola's biography is also thoroughly investigated by historian Marko Hautala who does not lean on *Harhama* as a source but explores a wide range of material available of him.

During the 2001 production of Tampere Workers' Theatre, the new "agora" of the 21st century scholarly viewpoints was not yet present but was, certainly, on its way and emerging. While Untola's rehabilitation in the 1970's was linked to the strong position of leftist ideology in the sphere of culture and to the visibility of questions concerning social fairness in the sphere of theatre, the academic re-evaluation of Untola in the early 2000's can be seen to be linked to current questions about identity, agency and authorship, where human portrayal is constructed in the interaction between the individual and cultural discourse. In her study, Kaisa Kurikka observes Untola and his multiple pseudonyms as a "writing machine", as activity that was consciously moving away from the concepts of authorship of his time, the "authors of high art" and the "populus writers".¹⁰⁹ Kurikka does not aim at producing a traditional biographical author image but instead she sees authorship as a conceptual construction and explores it from a poststructuralist viewpoint.¹¹⁰ Untola expressed his aesthetic attitudes and ideas about authorship both explicitly and with his original ways of action. Kurikka states that already the numerous pen names Untola used disturbed the potential writer's cult to be formed around him or disrupted seeing him as a creative

¹⁰⁸ Tapaninen 2014, 12. Tapaninen also mentions Irma Perttula's (1988) and Pirjo Lyytikäinen's (1997) studies as this kind of unbiased research. Perttula and Lyytikäinen provide the background for Tapaninen's own study. H. K. Riikonen has written about Lassila in a collection of articles focused on satire in Finnish literature, *Satiiri Suomessa*, eds. Sari Kivistö & H. K. Riikonen (2012).

¹⁰⁹ "Art-authors" and "populus writers" are Kurikka's terms, but the distinction was also important for Algot Untola and he explicated it on several occasions. Kurikka associates Algot Untola's writings to the concept of minor literature (*une littérature mineure*) by Gilles Deleuze and Félix Guattari. I assume that by using the term *populus writer* instead of *popular writer* Kurikka wants to avoid the meaning of being popular. Kurikka also complicates the idea of popular as writing for the people by pointing out that instead of writing *for* the people Untola's pen names and their writing seem to create different relations to the people: Maiju Lassila writes *with* the people, whereas some others, like Irmari Rantamala, write *towards* the people or even *on behalf of* the people. (Kurikka 157, 164–168, 290–291.)

¹¹⁰ Kurikka 2013, 342–343.

genius according to the concept of the artist of romanticism. In his letters, Untola expressed the notion that he was consciously writing “wrong” and in other ways than his colleagues who “wrote art”. Also, he refused to receive a state prize awarded to him for the novel *Tulitikkuja lainaamassa* in 1911, which is one indication of his separation from the literary circles of his time.¹¹¹ Irma Tapaninen looks at Untola’s early writings, *Harhama*, its sequel *Martva*, and some journalistic writings from 1906 as belonging to the carnivalesque genre, and as such opposed to official culture.¹¹² Historian Marko A. Hautala has, according to Tapaninen, produced a coherent image of Untola’s ideological and political views that were developed consistently and without dramatic turns, contrary to the earlier version.¹¹³

During the working process of *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, none of the 21st century studies were available, but I suggest that they can be counted as part of the simultaneous interest towards the author’s biography, works, position and meaning, and as taking place in the same cultural discourse, the cultural agora. However, the biographical understanding to which the 2001 production and its co-text referred, was the one originating from the 1970’s and particularly the version articulated by Leo Lindsten.

¹¹¹ Kurikka 2001a, ix–xii.

¹¹² Tapaninen 2014, 7.

¹¹³ Tapaninen 2014, 13. Alasuutari also mentions that some Old Finns moved to the Social Democratic party in 1905–1906. Alasuutari 1988, 125.

6 CONCLUSIONS AND DISCUSSION: COLLECTIONS AND LAYERS OF DEEDS

The two excavation sites of this study, the concept and theory of performativity as it originated and was interpreted and developed since language philosopher J. L. Austin, and the anniversary production *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* at the Tampere Workers' Theatre in 2001, had more in common than would at first seem. The marriage theme important for both was identified at the beginning of this study, and I will come back to it later. Another shared theme turned out to be the variation of the roles and reputations given and built up for both initiators on top of whose work the cultural layers that I have been exploring have been stratified. J. L. Austin as the origin of the performative / performativity discourse and Algot Untola (with all his pen names) as the author of the adapted texts in the production have both been cast as protagonists as well as antagonists since their life time and their works have been interpreted to fit each narrative respectively. More importantly, the complicity and multifariousness of their thought have been lost underneath the ostensible simplicity of their works which has led to seriously simplified and reduced images and interpretations. Hence, these cases of theory and theatre mirror each other in the sense that the decades between the origin and the contemporary stratify meaningful layers on top of each other. This is the reason why this study became an excavation rather than a journey.

To briefly summarize the narrative of performativity that is given in this study: J. L. Austin's theorization about the usage of language, of speech acts, that is, started with a distinction between two kinds of utterances, performatives and constatives.¹ However, he soon deliberately muddled the clear division and started exploring all utterances as a scale where at one end there are explicit performatives that have a lot of force to transform the state of affairs but for which the sense and meaning of the words are not that important. At the other end are constative utterances, which have less force but in which the meaning is decisive. Whereas at the constative end of the

¹ Austin 1975, 3–6.

scale, the true/false evaluation defines the value of the utterance, at the performative end the value comes from the success of the speech act, its felicitousness.² Thus, when the dichotomy is transferred to a scale, it means all speech acts have some amount of performative force, and some amount of sense and meaning, but the ratio varies. In order to look closer to the implicit performative force, Austin defines layers or aspects of deeds that take place within a speech act: the locutionary, which encompasses materiality, sense and meaning; the illocutionary which is the conventional act usually done with those words, like asking, convincing, ordering or warning; and the perlocutionary that is the impact brought about in the interlocutor.³ As emphasized by Timothy Gould, it is important to notice the gaps between the layers of acts: a certain locutionary act does not consistently lead to the equivalent illocutionary act, let alone to the perlocutionary.⁴ In order for the speech act to be successful, every leap needs to be felicitous.

Since Austin's initiative, speech acts, the performative and performativity have been theorized by many thinkers in different fields of study and in several directions. The most well-known successor, John R. Searle, whose contribution is the formulation of a consistent analytical theory about speech acts, featured in this study only as one party in the dispute of Austin's heritage. The other more active and initiatory party in the debate was Jacques Derrida, whose deconstructionist reading of Austin's theorizing has often among its many followers been reduced to a critique and reformulation of Austin's thinking. Less attention has been paid to the appreciation Derrida had for Austin's work.⁵ The debate between Derrida and Searle has coloured even the posthumous reputation of Austin, and Austin's aporetic theorization has often been reduced to firm arguments. Also, some of the points already present in Austin's thinking have been credited to Derrida or in some cases to other thinkers like Shoshana Felman and Judith Butler, whereas Austin has been appointed the role of antagonist.⁶ This does not reduce the value of Felman's and Butler's contributions in furthering what Austin initiated. Their readings and applications have been important in

² Austin 1975, 145–146.

³ Austin 1961, 233–235, 238; Austin 1975, 94, 98–103, 109.

⁴ Gould 1995, 28–29.

⁵ Derrida 1988, 38.

⁶ Jackson 2004, 182.

understanding and developing the ideas of what the performative and performativity are and how they operate.

Along with the dispute between Derrida and Searle, questions about the academic styles of discussion and motives for debating were evoked. It made me wonder what kind of extra cargo travels embedded within the intellectual arguments. It seems that when a dispute is strongly coloured with aggressive rivalry, like, for instance, in the dispute between Derrida and Searle, controversial roles and prejudices accompany the theoretical and conceptual content. Derrida emphasizes that the theory of speech acts is not just a theory among other theories but also concerns self-reflectively itself, that is, the academic theoretical use of language which, like other language usage, leaves its traces.⁷ Therefore, whereas this study is about performativity, it also becomes a study about what kind of performance does scholarship manifest in academic discourse about performativity.

From the viewpoint of this study, Stanley Cavell has proved to be an influential successor to Austin along with Derrida, Felman and Butler. Cavell has sustained the approach of Ordinary Language Philosophy along with the concepts coined by Austin. Of particular importance was Cavell's discussion on Austin's writings beyond the best known *How to Do Things with Words* (1962) and his insights into the status of failure in Austin's thinking, not as excluded from Austin's theory but included as an ever-present possibility and as a token of the "unending vulnerability of human action".⁸

Judith Butler took the concept of performativity into radically new territory. In her early essay, she outlines the performative gender constitution which is located in the interaction between a subject and her social and historical context and so is simultaneously public and private.⁹ Eventually, the later contemplations by Cavell, Derrida and Butler carry the theory of speech acts, the performative and performativity into the fields of responsibility, ethics and legitimation. Cavell explores the topic from the viewpoint of an individual and ends up sketching the relationship between a speaker and her speech act as a bidirectional bond which is, at least to some extent,

⁷ Derrida 1988, 69–72.

⁸ Cavell 1995, 53.

⁹ Butler 1990, 273–274, 276–279.

uncontrollable.¹⁰ Derrida looks at the performative and defines it as always institutional, taking place in the context of legitimating conventions. According to Derrida, ethics exists only “in performative powerlessness”, whereas the performative is always protective and serves power.¹¹ Butler’s recent works provide interesting cases where “performative powerlessness” encounters legitimate powers in the fields of tragedy and politics.¹² In addition to this, Butler and Cavell both in their respective fields of theorizing, have pointed out that participation in general and the ways we do it in discourses in terms of performativity is not always and not entirely voluntary. Some discourses are obligatory, and our expressions are only partially within our control.¹³

Following these voices, I conclude that performativity takes place at the meeting point of the individual and the discourse, the unique speech act and the legitimating power that provides the normative conventions that govern it and make it comprehensible. Whereas the explicit performative utterance must always operate along with the legitimating convention in order to use its power – and if not, then fail – the implicit performativity included in all kinds of speech acts has more variety and stages between failure and success, and therefore also possibilities of subversion and distraction. Not only is the performativity of individual speech acts dependent on discursive conventions, the conventions themselves are also dependent on their individual performances.

I have defined my understanding about the performative/performativity in several ways and conclude that the performative/performativity happens when an individual performance by an individual agent or agents – whether is-performance or as-performance in Schechnerian terms – interacts with the discursive conventions. These conventions can either be the formally defined, tightly regulated conventions to which the explicit performatives, according to Austin, depend on, or looser, more vague conventions that need to be interpreted according to the situation. The latter are implicit performatives in Austinian terms, like the ordinary speech acts in the everyday

¹⁰ Cavell 1994, 120–126.

¹¹ Derrida 2000, 467.

¹² *Antigone’s Claim* (2000), *Dispossession: The Performative in the Political* (2013).

¹³ Butler 1993, x; Cavell 1994, 126.

speech situations, or enactments of the gendered repertoire of gestures, or, like in this study, a theatrically framed collection of voices, noises, and material, spatial and bodily expressions. In the case of explicit performatives, the convention gives power to the speech acts to create changes in the lived reality of people, for implicit performatives, the convention generally creates understandability and is meant to promote the success between interlocutors. Hence, we recognize when we are asked a question and can differentiate it from when we are being commanded, for instance. Gendered, as well as other identity-related behaviour informs us about other people around us, with whom we may or may not interact, and based on that, how much common ground for interaction can we expect.

As has been stated in the semiotic approach of performance analysis, the expressions in a theatre production always refer partly to the relevant discursive systems outside the theatre and partly to the conventions of theatrical traditions.¹⁴ This creates multiple opportunities for interpretation and may produce different conclusions depending on the amount of knowledge of the specific traditions. For instance, interpreting representations of gender on the stage may depend heavily on whether (and which) theatrical conventions become activated as a reference or whether the discourse that is referred to is understood to consist solely of everyday gender performances. But whereas semiotically defined meanings produce understandability within interhuman interaction, performativity allows us to establish things that are culturally and socially discursive in nature. In addition to establishing them, the performativity of individual performances – their success, variation and failure – provides the channel to re-enforce or subvert the discursive conventions and through this also to eventually alter them. Thus, my understanding of performativity also includes a reverse influence, moving back from the reality to the discourse and its conventions. This reversal is relevant when thinking about how the theatrical as well as other artistic performativity – that which according to Austin, is in a peculiar way hollow or void – matters and functions.

To exploit the marriage example once more: each and every single marriage that ends up in divorce, subverts the conception that a marriage is a lifelong commitment,

¹⁴ Balme 2008, 81.

and so does even every fictional representation of such a marriage. Perhaps, in fact, there is not even very much difference between real world marriages and fictional representations of marriages, since they both participate equally in the circulation of images that represent marriages. So, when a stage representation of a wedding procedure is void in the sense that it does not establish a marital bond between those who act the characters getting married, the imagery is not at all void in terms of the influence in the conception of what kind of people get married with each other, through and in what kind of a process, and what will come out of it.

So, when we explore something from the viewpoint of performativity, we ask what we do with it. What do we do with words? What do we do with a theatre production? What do we do with a theory?

Since the relation between my theoretical approach applying the Austinian concept of performativity and the case study of a theatre production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* at the Tampere Workers' Theatre (2001) is based on similarity rather than on an application of a theoretical method or model, I have approached the production as an activity that shares some problematics with speech. Hence, I have approached this activity with an Austinian analysis of the locutionary, illocutionary and perlocutionary aspects of theatrical action. I have followed the specifications presented in theatre research, for instance, by William B. Worthen and even earlier by Eli Rozik, that the source material for the theatrical speech act consists of the complete repertoire of the expressive means of performance – and not only of linguistic expressions.¹⁵

In my study on what was done with the theatre production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* I started with the phenomenological analysis of the production, which means the locutionary aspect of a speech act in its materiality and production of meanings. This analysis also produced some comprehension of the theatrical conventions with which the production was associated. The analysis of the contexts, which Austin defined as an important factor regarding the success or failure of the speech act provided more knowledge about the relevant conventions as well as about the circumstances that defined the situation where the act was performed.

¹⁵ Worthen 2010, 24; Rozik 1993, 117.

Finally, a discussion about the means with which the production addressed its spectators and the critical reception it received looked at the perlocutionary aspect of the production.

The analysis of the aesthetic features of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* showed the production as a narrative that depicts its main character's, Antti Ihalainen's, journey of life condensed into an adventurous journey that he makes with his friend Jussi Vatanen. The main character consisted of two literary layers of characters, Antti Ihalainen from the novel *Tulitikkuja lainaamassa*, and a character called Harhama from the novel of the same name. Both characters were created by the same man, Algot Untola, even though they were published under different pseudonyms: the famous Finnish humorist Maiju Lassila and the largely forgotten controversial agitator Irmari Rantamala. Such have been their status in the Finnish literary tradition.

Antti Ihalainen of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* was, unlike the conventional protagonist of a drama, not an active agent of his own story but rather a drifter around whom other people have needs and demands, hopes and desires. Those other characters' passions drove Antti Ihalainen to his trip and caused its turns. The worldview of the production turned out to consist of networks where the men and women were tightly tied to and dependent on each other, their possessions and environment: spouses, friends, neighbours, land, cattle, equipment. Even though the journey was also a middle age turning point in Antti Ihalainen's life, no actual development took place in the main character. Instead, the world around him changed which, ultimately, became the main content of the production. The world around Harhama / Antti Ihalainen was a Finland that changed rapidly from a rural country of peasants at the beginning of the 20th century to the techno-oriented country of the beginning of the 21st century. The old power of the landowners withdrew from centre stage and in the final image the spotlight focused on the young woman of the next generation.

The common theme of both my excavations, marriage, provided for J. L. Austin his best remembered example of the performative utterance, and for Algot Untola / Maiju Lassila the plot that drives his protagonists to their adventurous journey as well as the favourite topic of conversation among the community. It is not surprising that

marital vows as an example of performatives has proved so important. It includes both mundane, everyday aspects as well as ceremonial ones. In marriage the individual intersects with the social, juridical and institutional, and also the emotional meets the practical. Probably almost everyone has some kind of personal experience of marriage – if not of one's own, at least of those around oneself. So, the proofs for the operation of marital performatives do not have to be sought from far away.

In *Tulitikkuja lainaamassa eli elämän ihmeellisyys* the representations regarding marriage do not include the performative establishing of a marriage but instead provide depictions from both sides of that remarkable moment. The importance of the marital relationship is actually performed in both the narratives of Jussi Vatanen and Antti Ihalainen; Jussi Vatanen's concern is remarrying, but from the initial, already successful plan, he changes his aim to seek a more emotionally charged relationship. Ihalainen's concern, on the other hand, is the sudden destabilization of a long-term marital relationship.

The proposals are presented as complicated processes of implicit performatives that require a lot of communicative and contextual knowledge of the participants in order to be understandable let alone successful. The marriages again, appear both as practical companionship in sharing the workload as well as constituting wealth in the agrarian way of life, and a source of anxiety or joy according to the emotional state of the marital relationship. One thing that a marriage does not seem to provide is stability and status quo within the relationship. Instead, marital relations are threatened by death but also other kinds of disturbances. In the novel *Tulitikkuja lainaamassa* as well as in the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*, getting married is also in the interests of people of all ages, and not only of the young, which is often the case in narratives that lead to marriages. Further, the marriage plans, attempts and their success is a concern of the whole community, and not only of those entering into marriage.

My production analysis of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* and its comparison with Sarah Bryant-Bertail's research on the epic theatre of Erwin Piscator and Bertolt Brecht, shows similarities to their mission to harness dramaturgy and stage technology to depict the relation of an individual experience and the active and

mobilized world that surrounds the individual.¹⁶ Further, the palimpsestuous aesthetics, collage structure and the strong presence of citationality link the production to postmodern aesthetics. Consequently, Arnold Aronson's question about the possibility of the work speaking "in a dead language" is also activated.¹⁷ On the opposite pole of that suspicion there is the idea of theatre as a "memory machine" that provides to its spectators a possibility to commemorate and share a communal sense of belonging.

The analysis of the context supported the interpretation about the production presenting its audience an invitation to participate in a commemoration of two intersecting communal histories, the national and the workers'. Analysing the layers of intertextuality that were stratified in the production, both in terms of text, the actors' work, and stage images, emphasized the production's retrospective approach to Finland's national history and its controversies. A key figure in this perspective was the author of the adapted texts, the man with multiple names, Maiju Lassila / Irmari Rantamala / Algot Untola, who eventually ended up as a martyr at the end of the violent conflict of the newborn nation, the Finnish Civil War of 1918. Consequently, the production expected its audience to have an interest in the national history and even in its controversies. I see this as a token of expectation that the spectators in the auditorium would identify themselves as national citizens with an interest in celebrating workers' history.

Inspection of the critical reception revealed, however, that many of the critics who reviewed the production did not assume that kind of interest and interpretative abilities among the other spectators. Even though the critics indicated that they themselves had understood the layered narrative of the production, its complexity and profusion were considered to be flaws. They also harked back to the traditional folk comedy interpretation of the source texts which, however, in my analysis appeared to originate from the mainstream reading and performance history rather than from the novel itself. Nevertheless, there were also other kinds of voices among the critics. Some considered

¹⁶ Bryant-Bertail 2000, 2.

¹⁷ Aronson 2005, 18.

the untraditional approach to the classic refreshing and appreciated the production's way of combining seriousness and comedy.

In order to conceptualize the spectator constructed in the critical discourse, I created a working hypothesis of the critics' assumption of the spectator as a consumer. Whereas the consumer-spectator of the negative reviews seemed to be similar to the earlier concept defined, for instance, in sociology that focused on the consumptive satisfaction of demands and desires,¹⁸ the assumed spectator of the appreciative reviews reminded one of more recent consumer theories that emphasize the consumers' curiosity and their fascination with novelty.¹⁹ The distinction between the spectator as citizen constructed by the production and the spectator as consumer constructed in the critical discourse bears some likeness to Shannon Jackson's case study of anti-racist performances where the identification of the spectators matters decisively in determining the successful move from the illocutionary to the perlocutionary, in Austinian terms.²⁰

So, concluding from the discrepancy between the spectator concepts of the production and the current theatrical discourse represented by the reviews the production was not a particularly successful theatrical speech act. Nevertheless, for this study it has offered fascinating and productive material. The multiple layers that were stratified in it both in terms of aesthetics as well as the intertexts and circumstances where it took place, all participated in determining the procession of the theatrical act from the locutionary to the illocutionary to the perlocutionary. Also, the gaps between these aspects providing possibilities for wrong turns became identifiable. Therefore, I consider the scholarly set-up of the 'two excavation sites' to be felicitous; each one has succeeded in bringing clarity in understanding the other. Explored from the perspective of performativity, *Tulitikkuja lainaamassa eli elämän ihmeellisyyys* featured as a theatrical speech act in a discourse where the assumptions about the relationship between theatre and its audience had changed, especially regarding the expected identification of the spectators.

¹⁸ Bauman 2005, 23.

¹⁹ Bianchi 1998, 65.

²⁰ Jackson 2004, 187, 189, 191.

Some topics that could have been discussed in this study had to be left out in order to delimit the ‘excavation area’ left for further investigation. One of these lines of enquiry would be to explore *Tulitikkuja lainaamassa eli elämän ihmeellisyys* in relation to the multifaceted concept of popular theatre and to Bakhtinian carnivalesque and the people’s ‘culture of laughter’ and in opposition to the official national culture. The layers of the production in relation to these larger cultural discourses would be an interesting and informative topic for research, and Irma Tapaninen’s recent study on Untola’s early works and writings offers interesting insights in that direction.

Another topic that was omitted from this study is the concept of work that is performed by the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys*. Every communicational act becomes a participant in several discourses whether we want it or not, which is one reason for its uncontrollability. Therefore, one of the discourses that *Tulitikkuja lainaamassa eli elämän ihmeellisyys* participated in considered the working modes of theatre and hence the identification of the theatrical work of art as a particular kind of labour. As a big stage production in an established institutional theatre, the production practised industrial ways of working with the co-operation of professionals from specialized sections of production-making expertise. With this kind of concept of theatre, the director’s role is composed of both artistic leadership and professional foremanship. So, the concept of the production becomes a collective effort, too, created in the technologically advanced machinery of theatre. Hence, the production did not only appeal to its audience’s collective identity but also as and with a collectivized identity. Exploring the production of *Tulitikkuja lainaamassa eli elämän ihmeellisyys* in relation to the changing discourses of theatrical labour in particular, and in relation to the concept of work in society in general, would provide valuable insights about changes in the concepts of theatrical artwork, artworks in general and, ultimately, about the concept of work in general. This would deserve a study of its own.

Regarding the philosophical-theoretical side of the study – the concepts of speech act, the performative and performativity – the topics for further study are endless. As suggested by Stanley Cavell, Austin’s work on the non-serious was not among his strongest areas of thought even though his exclusion of non-serious speech acts can

only be considered provisional.²¹ Exploring the theatrical communicative acts – both as entire productions and performances as well as those acts that are parts of these deeds – may provide important specific cases that can produce valuable knowledge concerning also more general cases in culture and society.

As a scholarly performance this study has attempted to promote hermeneutic values and practices, mainly the Gadamerian principles of genuinely trying to understand the texts with which I have been working. I have tried to respect their “otherness” and approach them with good will.²² As an academic speech act, it is to be hoped that this study has produced knowledge about how the concept of performativity operates in the realm of theatre. To what extent this has succeeded must be evaluated outside the speech act itself, in relation to the relevant discourse and from the perspective of the interlocutors. Having said that, gaps to leap over always remain.

²¹ Cavell 1995, 52.

²² Moran 2000, 251–252.



Photo Ari Ijäs / TTT theatre.

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APPENDICES

Appendix 1

List of characters

Antti Ihalainen, a yeoman from Liperi
Anna Liisa, his wife
Jussi Vatanen, a yeoman from Liperi
Kaisa Karhutar alias Makkonen, a widow from Joensuu
Anna Kaisa Hyvärinen, a yeowoman from Liperi
Emäntä (Housewife), her mother
Hyvärinen, her father
Kaisa Kotilainen, a housewife
Tahvo Kenonen, a tailor
Partanen of Mulo, a yeoman from Kiihtelysvaara
Pekka Turtiainen, his matchmaker (spokesman)
Pirhonen, a widower
Kanaska, the wife of blacksmith Kananen
Ristiina, farm maid to Jussi Vatanen
Ville Huttunen, a yeoman from Liperi
Chief Constable, in Joensuu
Policeman, in Joensuu
The son of Kotilainen
Haulers, young men, and others
The little orphans of Hyvärinen
The orphans of Pirhonen; young maidens and a little boy
People from Joensuu and Liperi, lodgers, men, women, children

Appendix 2

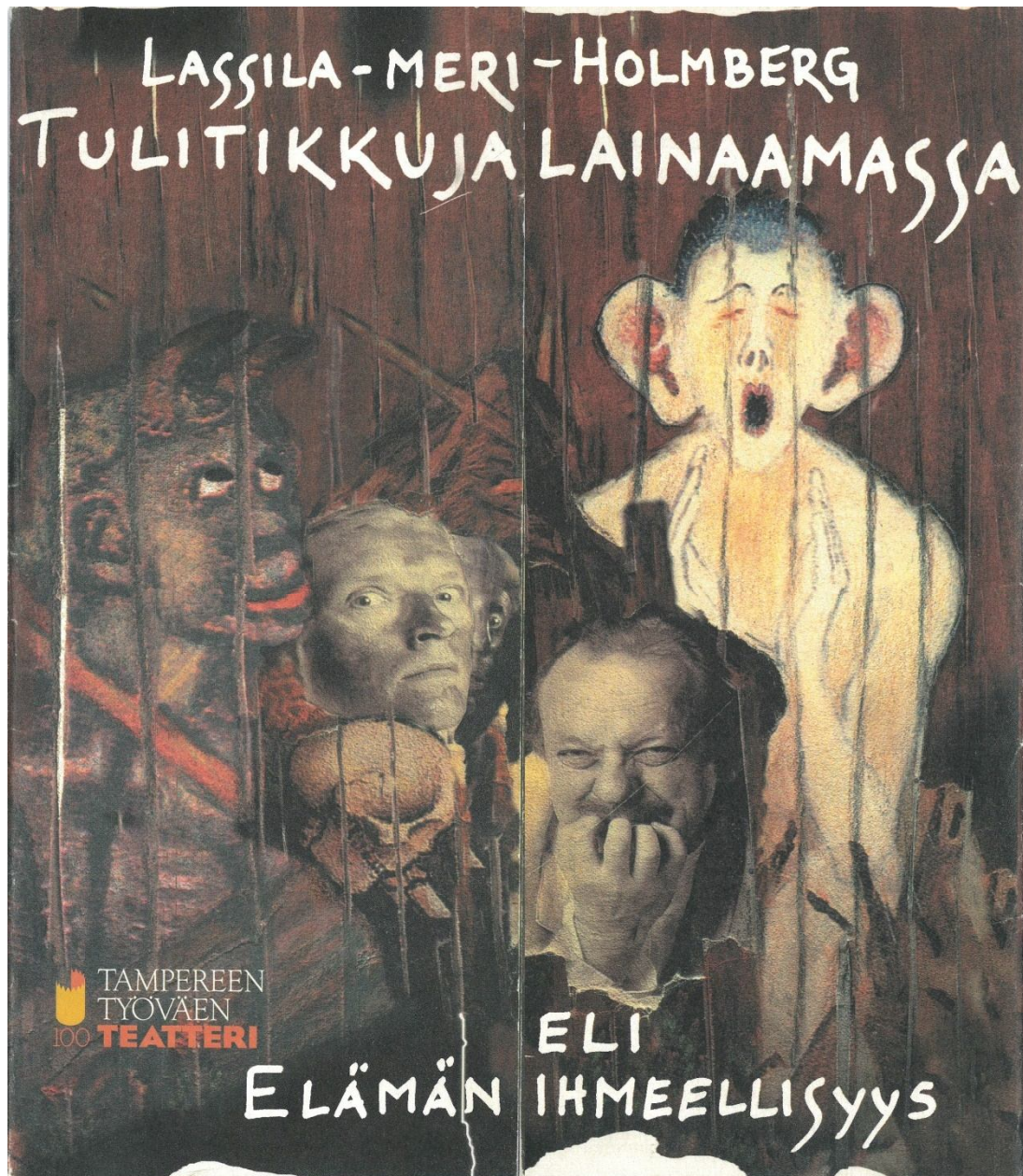
The programme of the production *Tulitikkuja lainaamassa eli elämän ihmeellisyys* (*Gone to Borrow Matches or the Strangeness of Life*) at TTT theatre 2001.

Design: Tiina Makkonen

Photos: Ari Ijäs

Image processing: Tapio Parkkinen

Texts: Minna Sirnö



TULITIKKUJA LAINAAMASSA
eli Elämän ihmeellisyys

Kirjoittanut Maiju Lassila
Näytelmäksi tehnyt Vello Meri
Ohjaus ja sovitus Kalle Holmberg
Apulaisohjaaja Snoopi Sirén
Lavastus Tiina Mäkeläinen
Puvut Ritva Sarlinen
Valot Timo Alhonen
Äänet Ari Käkilehto
Seinämaalausten Markus Toikkisen toteutus

Näyttämöestari Timo Ahola
Valaistumestari Anssi Halinen
Tarpeistonhoitaja Kati Koivumäki
Kampanukset Leena Saarelainen
ja Irma Valkiala
Kuiskeaja Mervi Ahonen
Järjestäjä Esa Heikkinen
Pukija Soili Ekholm

Kuvat Ari Ijas
Käsiohjelma Tiina Mäkeläinen
(kokoatseminimitteli),
Tapio Parkkinen
(kuvantallentaja)
ja Minna Sirén
(teksti)

Juhlaensäily 19.9.2001
Suurella näyttämöllä
Esitysoikeudet Näytelmäkuuma



Antti Ihminen Ilkka Heiskanen
Iperiliinen tilallinen
Anna Liisa Anne Niilola
hän vaimonsa
Jussi Vatanen Esko Roinen
Iperiliinen tilallinen
Kaisa Kachutar Tuire Selenius
eli Mäkeläinen
Anna Kaisa Hyvärinen Heidi Kiviharju
Iperiliinen talonmies
Emmät Maria Aro
Anna Kusan äiti
Hyvärinen Matti Pussinen
Anna Kusan sis.
Kaisa Kotilainen Teija Antinen
Kotilaisen poika
Jouhe Sari Tero
Tahvo Kenonen Mika Houkanen
vaimo
Mulan Partanen Anu Vihti
tilallinen Kiihtelysvara
Turtiaisen Pekka Lari Halmi
hän pehenteen
Firhonen Harri Rantanen
leskimies
Kanaska Raisa Vattulainen
seppä Kananen vaimo
Ristiina Saana Hyvärinen
Valasen piti
Ville Huttunen Olo Tuominen
Polisimestari
Jyrki Mänttari Jyrki Mänttari
Pohi
Tommi Raitolehto Tommi Raitolehto
Rahtilaiset Jarkko Kallionpää,
Joni Kuokkanen,
Janne Louka,
Arto Murttonen,
Jyrki Mänttari
Tommi Raitolehto
Tytöt Niina Porikka,
Marta Pyökkimies,
Sari Tero,
Armi Toivanen
Lapset Antton Keskinen,
Joel Keskinen,
Lauri Vihti
Tyttö, jolla on viulu Hanna Hyvärinen



Michelillä voi olla monta mieltä ja monta
nimeä. Mies syntyi Tohmajärven Pöyhöis-
Kajalassa nimellä Algoth Tietäväinen,
aikuisesti kansakoulun opettajaksi nimellä
Algot Untola, kirjallisten töiden myötä
hänenä kehkeytyi väkiviikkinä
Irmari Rantanen, yhden kirjan kirjoittaja
J. I. Vatanen, pakinoitsija Liisa Antti tai
Jussi Porilainen sekä humoristinen
kansankuvaaja Maiju Lassila.

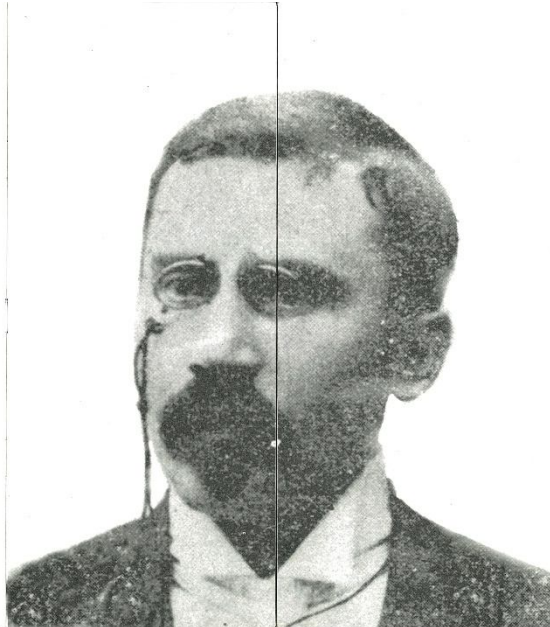
Maiju Lassila
(1868 - 1918)

Maamies Jaakko Wilhelm Tietäväinen ja
Maria Simonen tytär Hakulinen salivat pojan
vuonna 1868. Jaakko kuoli Algothin ollessa
vain 12-vuotias. Isän varhainen kuolema
hajotti perheen: Maria-leski näi tilan
apumiehen, joka muuttamassa vuodessa
joi talon. Kurjistuneen tilan nuori
Tietäväinen joutui kansakoulun käytyään
rengiksi. Sittenkin Algoth pudotti
etunimestään I:n ja karkotti
sukunimellään uuteen: Algoth Tietäväinen
Untola valmistui 23-vuotiaana
kansakoulunopettajaksi Sortavalan
seminaarista. Valmistuttuaan hän opetti
Raahessa, Kälvillä ja Viipurissa.

Maiju Lassila

Vuonna 1900 Untola ryhtyi hikemieheksi. Hän jätti taakseen opettajan toimensa sekä Tietäviisyytensä, ja muutti Pietariin puutavarakauppiaksi. Pietarilaistunut Untola radikalisoitui ja liittyi sosialistivallankumoukselliseen taistelujärjestöön, joka räjäytti vuonna 1904 Venäjän sisäasiainministeri von Plehwen ilmaan. Omien sanojensa mukaan Untola oli mukana attentaatissa. Pietarissa Untola kohtasi venäläisen, sukupuoleltaan kaksineuvoiseksi juutunut Therese Marie Kinsirngin ja päätti avioitua tämän kanssa. Hän kuitenkin pakeni vaimonsa luota ennen häydytystä. Puutavarakauppa sai jäädä, kun Untola katosi jäljetöihin. Hänen epäiltiin lähteneen opiskelemaan Moskovan yliopistoon. Varmat jäljet karkulaisesta on saatu vasta, kun Untola muutti vuonna 1906 kansakoulun opettajaksi Lohjalle. Kansanvalistajasta tuli Kokkola-lehden kansankiihottaja, pakinoitsija Liisan Antti, jonka kirjoitukset eivät jättäneet pohjalaisia lukijoitaan kylmäksi. Untola tapasi Olga Jasinskin, josta tuli hänen elämänkumppaninsa. Kun Olga tuli raskaaksi, molemmat muuttivat Kausisten Viituriin.

Marijn Lassila 2

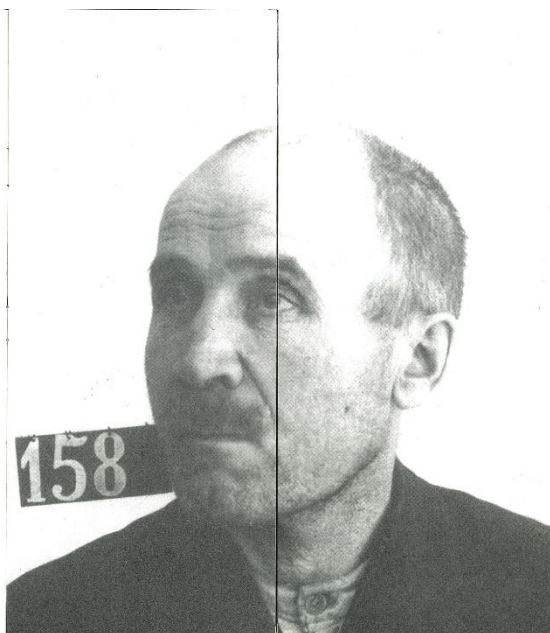


Untola jätti jälleen opettajaintoimensa ja ryhtyi vanhasuomalaisen puolueen agitaattoriksi. Olga Jasinskin ja Untolan yhteinen lapsi kuoli. Yhteiselo päättyi, kun Olga Jasinski kaatoi rikkihappoa Untolan sukupuolielimille. Vuonna 1907 Untola muutti Porin Satakunnan päätoimittajaksi vain kadotukseen julkisuudesta kahia vuotta myöhemmin. Vuonna 1909 Irmari Rantamalan 1801 sivua pitkä esikoisromaanin "Harhama" sai parikseen 1036 sivuisen "Martvan". Molemmat teokset tyrmäsi kriitikko Eino Leino. Majju Lassilan tulitukkuja lainaamasta ilmestyi vuonna 1910. Romaani sai Valtion palkinnon, josta Untola kuitenkin kieltäytyi. Seuraavana vuonna Untola jättäytyi vapaaksi kirjailijaksi. Vuosi oli hänen tuotteliaimpansa. Sen aikana hän julkaisi yhdeksän teosta, joista kolme oli näytelmiä. Vuonna 1912 olivat Untolan kaikki kolme kirjailijanimiä Majju Lassila, Irmari Rantamala ja J. I. Vatanen esillä. Kirjailija sai virallisen avoimen Theresestä. Vuosi 1916 muutti Untolan aatteen: hän siirtyi vanhasuomalaisten riveistä nopein harppauksin työväenliikkeen riveihin.

Marijn Lassila 3

Untola alkoi kirjoittaa "Työmiehen", ja pian hänestä kehkeytyi lehden ideologinen lujuusvetäjä. Sisällissodan repinässä keväällä vuonna 1918 Untola toimitti viimeisen viikon "Työmiestä". Hänen kirjoituksensa symbolisoivat punaista valtaa monelle valkoiselle. Hän kirjoitti yksin Työmiehen viimeiset numerot toimituksen pöytästä Helsingistä. Untola pidätettiin heti Helsingin valtauksen jälkeen. Kun Untola pidätettiin, hän kanto mukanaan laukun, joka oli täynnä vaatteita, valokuvia, kirjoja ja yli 4000 sivua julkaisemattomia käsikirjoituksia. Hänet surmattiin 21.5.1918 hämärässä olosuhteissa, kun vankeja otettiin siinä. Helsingin Katjanokalta laivalla Sanahaminan teloitettavaksi. Toisen selonteon mukaan hänet ammuttiin pakoyrityksen vuoksi. Toisen selityksen mukaan hänet tönäistiin veteen ja ammuttiin sinne.

Marijn Lassila 4



Irmari Rantamala
Harhama ja Martva.
Kustannus Oy Kansa 1909.
Israelin Otava 1913.
Kuoleman rapolla. Otava 1915.
Turman tulo. Kustannus Oy Kirja 1917.
Totuuden nimessä. Kansankulttuuri 1948.
Viimeiset kirjoitukset. Love 1977.
Majju Lassila
Tulitukkuja lainaamassa.
(Elämän ihmeellisyys)
Kustannus Oy Kansa 1910.
Pirttipohjalaiset.
Kustannus Oy Kansa 1911.
Kun lesket lempivät. Arvi A. Karisto 1911.
Pojat asialla. Kustannus Oy Kansa 1912.
Luonnon lapsia. Kustannus Oy Kansa 1912.
Nuori mylläri. Kustannus Oy Kansa 1912.
Työt talosilla. Kustannus Oy Kansa 1912.
Rakkautta. Arvi A. Karisto 1912.
Elämin vaihteissa. Arvi A. Karisto 1912.
Pekka Puuvälj. Arvi A. Karisto 1912.
Jussi Puranen. Arvi A. Karisto 1912.
Kun ruusut kukkivat. Arvi A. Karisto 1912.
Manasse Jäppinen.
Kustannus Oy Kirja 1912.
Kilpakosijat. Kustannus Oy Kirja 1913.
Isi ja poika. Otava 1914.
Liika viisas. Arvi A. Karisto 1915.
Iivana. Kustannus Oy Kirja 1915.
Kuolleista herännyt. Otava 1916.
Mimmi Paavalina. Arvi A. Karisto 1916.
Mestari Nyke. Otava 1917.
Tulitukkuja. Otava 1962.
J.I. Vatanen
Avuttomia. Otava 1913.

Julkaisutit teokset



"Siinä se kasvaa petäjä! Ja kyllä se on
palana paken! Pää siinä kuoltua
pötköttä." par'Ruumiskiretu puotui siitä
miehen. Hän mietti petäjästänsä:
"Ei sitä tarvitse muuta kuin korottaa vain
ontoksi, niin kirstu on valmis. Ja sopii
siihen yhden miehen raato, vaikka hänellä
olisi vallesmannin maha." par'Rauhallisen
lähti hän edelleen astua jatkuttamaan.
Mutta astuessaankin hän yhä vielä ajatteli
petäjänsä, jota oli ikinä säästänyt.
Ajatukset kyllä kulkivat hyvin laiskasti
välitöntä mättöminä, mutta olivat toki
työssä. Hän järkeili kuolemasta ja
petäjästänsä.
"Kun se kasvaisi sisästä ontoksi, niin ei
tarvitsisi kuoltua muuta kuin sahata vain
poikki ja sitte pujottaa ruumiin reikään,
niin siellä sitä olisi... Panisi vain tulpan
reikän suuhun, niin olisi kuin
puupullossa." par'Ja sitte jatkuivat ajatukset
yhä laiskoimalla astuntakin. Hän mietti:
"Kun sattuisi vielä Anna Liisakin
kuolemaan samana päivänä, niin pujottaisi
molemmat samana reikään... sinne hirren
sisiän, ja vetäisi hautaan!" par'

Petäjä 1



Se ajatus häntä huvitti. Tosissaan jatkoi
hän, punniten asiaa:
"Menisiköhän semmoinen kahden
ruumiin pituinen ruumispolkky yhdessä
reessä, ilman takarekää?" par'Hän mietti
mittoja ja petäjän paksuutta, varmistui ja
vahvistui.
"Ei se ryökäle menisi ilman
takarekää... Ainakin jäisi takimmaisn
ruumiin pää jo reen kannan taakse
riippumaan." par'Hän miettiä pinnasi asiaa,
varmistui siinä uskossa, että takareki on
olettava ja päältä:
"Ei perhana vie ilman sitä takarekää voisi
vetää, jos olisi Anna Liisa samassa
pötkyssä. Kelkkoaisi vielä polkky päälle,
kun riippuu niin pitkällä reen kannan
takana, ja silloin alkaisi takimmaisn
ruumiin pää koluta nientä pitkin!"

Petäjä 2



Kun Suomi putos puusta oli
kaunis kesäsumuntai
hölmistynyt ihmislapsi vaihtoi
oljet parkettiin



Kun Suomi putos puusta
kaikki kävi äkkiä
ei nähty itse sikaa
eikä edes säkkiä

Kun Suomi putos puusta,
aikarauta näytti seitsemää
kahdeksalta jalka poikki
tasoelinkisoihin



Metsäläinen mielikieli
vatkaa suuta suurempaa
savusaunan pimeydessä
datanomien omni saa

Unen rajamailla kuulen äitini äänen, kun hän kertoo minulle tuttua iltaistua tulisieluisen miehen, saunasaailan heilauttajan viimeisistä vaiheista. "Kun saksalaiset valtasivat punaisen pääkaupungin, suuri joukko tunnettuja punaisia pakeni Helsingistä. Jäljelle jäi vain kourallinen rohkeimmista. Yksi heistä, mies monella nimellä, jäi kiinni kotimatkallessa. Hän kantoi mukanaan elämänsä aivan kuin olisi tiennyt, ettei saavu koskaan perille.

Valkoiset valloittajat sulkiivat miehen kuritushuoneeseen. Tarstelevaa henkeä ei kuitenkaan hetkessä lannistettu - omaan oikeudenkäyntiinsä valmistautuessaan hän vaati lisää leipää kohtalotoverilleen sekä oikeudenmukaisen oikeudenkäynnin edellyttämää asianajajaa. Kumpikin häntä evättiin. Tuhaansien punavankien joukosta hänet pömi kuolemaan valkoinen kenraali. Teloituksen oli määrä olla julkinen.

Punaheimoilaisen sota 1



Toukokuinen aamu todisti taistelijan viimeistä matkaa. Hyinen retki alkoi Kauppatorilta ja määrämpänä oli kuolema Santahaminassa. Kirjailijaa saatamassa olivat hänen valkoiset kustantajansa. Kohtalotoverit sijoitettiin kuolemanlaivan peräosaan, teloitusta seuraamaan tulut verinen senaattori seurustellen sen etuosan. Kesken laivamatkan kuolemanuomautus seurasi sivusta, kun tulisieluinen kirjailija heitettiin meren syliin. Siinä, joka ampui kuolettavan luodin, jolla lyhennettiin kirjailijan elämä vain muutamalla hetkellä, ei koskaan saatu selvyyttä. Perillä Santahaminassa kuolema teloituskomppanian muodossa kohtasi minut punaiset matkat.

"Kun kuolen, tiedän kuolevani syyttömänä, sillä tiedän tarkoitaneeni parasta. Olen koettanut saada aikaan rauhaa, ehkäistä julmuksia, olen rukoillut tyväkeä karttamaan julmuutta ja koston ja sen kirjoittanut." - Algot Untola päivä ennen kuolemaansa

Punaheimoilaisen sota 2

KUN SUOMI PUTOS PUUSTA

Kun Suomi putos puusta oli launis kesäaamun tuihtunut ihmisselä vaihtoi oljet parkettiin hikiä pöytäpöytä eikä valit minne he kokene korna körttilänsä nivaan vie

Karjalainen hieroninä kutsui näyttöpäätteeseen Linnakanto oiti pöytä. Peaupeis la mortescen savolainen juniori acid lausui minä polijks veti pöytäkkä ja päälle enemmin

Kun Suomi putos puusta kaikki kävi alkää ei nähty itse silua eikä edes sikkää kun Suomi putos puusta kaikki oli milkkää pilkkosidit pakasteti, yöt bleckti kun Suomi putos puusta kaikki kävi alkää

Suo, kuolok ja Jussi, Martti Luther ja nuoripussi Saksa ja Ruokki ja Venäjä huolok lauri yhdestä suusta kun Suomi putos puusta

Kun Suomi putos puusta, alkarauna näytti soiteenääi kahloilemalla jalka polkoi tuihtumakseen toinen jalka navaatata, toinen tuihtumakseen toinen käsi uarcella, toinen kaulosääntimellä

Metsälinen miltelideli valkua suuta suunompaa savusaunan pimeydestä datanomin onni saa Händlisen Veijo kienstä kimalatata pittää Kolminkusen kaulosleku uisoin viisioita ruokkipun

Kun Suomi 1



ELÄMÄ ON KAUNISTA
TARANTELLAA... SE
ON TULIKUUMILLA
NEULANKÄRILLÄ
TANSSIMISTA...

MIHIN VOISIN MINÄ PA ETA
ELÄMÄN
HAMPAITA?

Suomi putos puusta kaikki kävi alkää, ei nähty itse silua eikä edes sikkää kun Suomi putos puusta maito oli milkkää pilkkosidit pakasteti, yöt bleckti kun Suomi putos puusta kaikki kävi kovin alkää

Suo, kuolok ja Jussi, Martti Luther ja nuoripussi Lappi ja Kaimu ja Kaipio huolok lauri yhdestä suusta kun Suomi putos puusta

Kun Suomi putos puusta kaikki kävi alkää ei nähty itse silua eikä edes sikkää kun Suomi putos puusta maito oli milkkää pilkkosidit pakasteti, yöt bleckti kun Suomi putos puusta kaikki kävi kovin alkää

Ismo Alanko

Kun Suomi 2

